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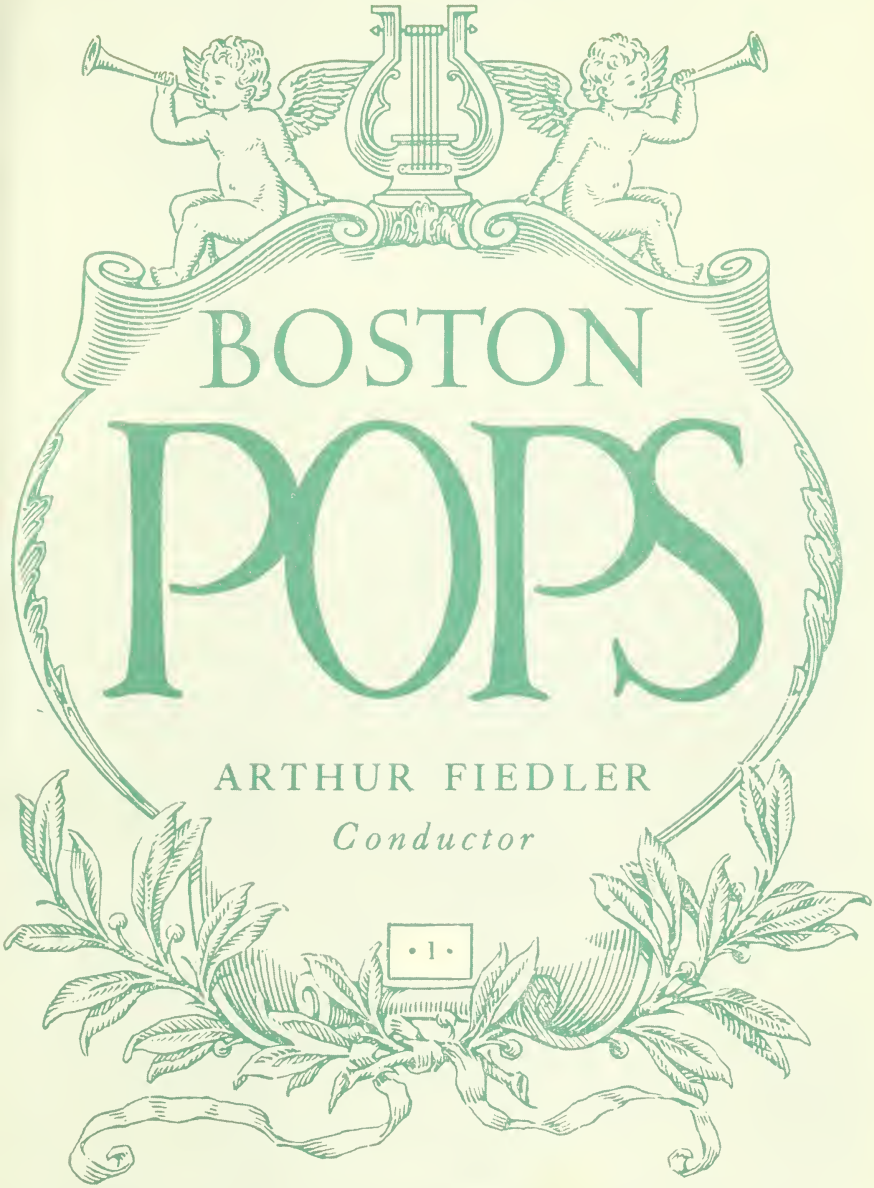

EIGHTY-SECOND SEASON

1967

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses
Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

Personnel Manager
William Moyer

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

THE TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.

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Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SANFORD R. SISTARE
Press and Publicity

Program Notes

By Laning Humphrey

THE BOSTON POPS MARCH – GOLD

Ernest Gold, composer of the music for the notable films, *Exodus* and *Ship of Fools,* wrote this music specially for the Boston Pops, and dedicated it to Arthur Fiedler.

CABARET – JOHN KANDER

From Christopher Isherwood's *Berlin Stories,* John van Druten gathered inspiration for the play, *I Am a Camera.* This in turn was the basis of the prize-winning musical, *Cabaret,* with book by Joe Masteroff, lyrics by Fred Ebb, and music by John Kander.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

BALDWIN

at the request of Arthur Fiedler
and the Boston Pops Orchestra

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OPENING NIGHT OF THE 82ND SEASON

MONDAY EVENING, APRIL 24, *at* 8:30 *o'clock*

First Program

The Boston Pops March . . . *Gold*
(Dedicated to Arthur Fiedler and the Boston Pops)

Overture to "Semiramide" . . . *Rossini*

Waltz from the Serenade for Strings, Op. 48 . *Tchaikovsky*

Victory at Sea . . . . . *Rodgers*

---

*Introduction to Act III, from "Lohengrin" . . . *Wagner*

*Rhapsody on a Theme of Paganini,
for Piano and Orchestra . . . *Rachmaninoff*
Soloist: EUGENE INDJIC

---

*By the Beautiful Blue Danube, Waltzes . . . *Strauss*
(In celebration of the 100th Anniversary
of the first performance in Vienna in 1867)

Cabaret . . . . . *Kander*

*The Stars and Stripes Forever . *Sousa*

Among those present: Chamberlain School; Cape Cod Community College; Principia College Alumni; Robie Night at the Pops

*RCA VICTOR RECORDS

BALDWIN PIANO

OVERTURE TO "SEMIRAMIDE" — ROSSINI (1792–1868).

One of the best of Rossini's overtures, it and the opera it prefaces are of many-sided interest. For one point, it is the first overture in which Rossini interwove themes from the ensuing opera. This is in marked contrast to the manner in which he provided the Overture to "The Barber of Seville." In that case, he simply borrowed his Overture to "Elizabeth, Queen of England" — which already had served as the Overture to his "Aureliano in Palmira."

A visit to Beethoven, who had advised him to stick to comedy, aroused the aspirations of Rossini to show in this opera that he could compose just as seriously as he could in the opposite jocular vein of "The Barber of Seville." He was only partially successful.

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

INTRODUCTION TO ACT III, "LOHENGRIN" — WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

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TUESDAY EVENING, April 25, *at* 8:30 *o'clock*

Second Program

*Polonaise, from "Eugene Onegin" — *Tchaikovsky*

Overture to "The Barber of Seville" — *Rossini*

*Young Person's Guide to the Orchestra — *Britten*

Speaker: ELLEN BOTTOMLEY

*Rhapsody on a Theme of Paganini, for Piano and Orchestra — *Rachmaninoff*

Soloist: EUGENE INDJIC

*Selection from "My Fair Lady" — *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Theme from "A Man and a Woman" — *Lai*

Guadalcanal March, from "Victory at Sea" — *Rodgers*

Among those present: E. G. & G., Inc.; N. E. Friends of Camphill Movement

*RCA Victor Records — Baldwin Piano

Heineken

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BOSTON SYMPHONY ORCHESTRA — ERICH LEINSDORF, *Music Director*

Fridays at 9:00 • Saturdays at 8:00 • Sundays at 2:30

FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466 **Frank**
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456 **Crochet**
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491 **Frank**
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174 **Wolff, Bullard, Krause, Tanglewood Choir**

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, April 26, *at* 8:30 *o'clock*

Third Program

Polovetski March, from "Prince Igor" — *Borodin*

Suite from "The Water Music" — *Handel–Harty*

Allegro — Air — Allegro deciso

Romeo and Juliet, Overture-Fantasia — *Tchaikovsky*

First Movement, from Concerto for Piano and Orchestra — *Khachaturian*

(Allegro ma non troppo e maestoso)

Soloist: GIUSEPPE de LELLIS

*Bolero — *Ravel*

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Winchester Cathedral — *Stephens*

*Mack the Knife, from "The Threepenny Opera" — *Weill*

Among those present: Dean Junior College; Leverett House; Women's City Club of Boston; Garland Junior College

*RCA Victor Records

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Selections

— Available on the Pops Menu —

BOLLINGER CHAMPAGNE

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Imported by us in casks from Spain's Duff Gordon, world famous shippers of sherry.

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American wines of established reputation bottled under our own House label.

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Château d'Aqueria

A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE

American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL

A delicious sparkling wine imported from Saumur, France.

FOUR GREAT WHISKIES OF THE WORLD

Scotch Whisky, a blend 86.8 proof • Canadian Whisky, a blend 86.8 proof • Blended Irish Whiskey, 86 proof imported and bottled by S. S. Pierce Co., Boston, Mass. • Straight Kentucky Bourbon Whiskey, 86 proof by S. S. Pierce Co., Boston, Mass.

POPS WINE LIST

Please order by number and indicate whether you wish a bottle or ½ bottle.

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
5	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

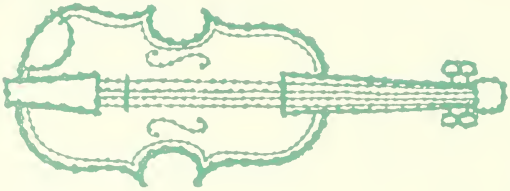
SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

* Imported

BEER AND ALE LIST ON PAGE 17

Cott quality beverages:



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The complete tea mix with sugar and Lemon flavoring already in it.

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POPS MENU

APPETIZERS

Country Ham and Swiss Cheese with Crackers . 1.10 for two 2.00
Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) . . .60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

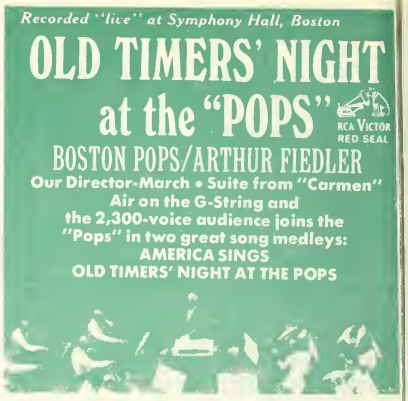
Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor



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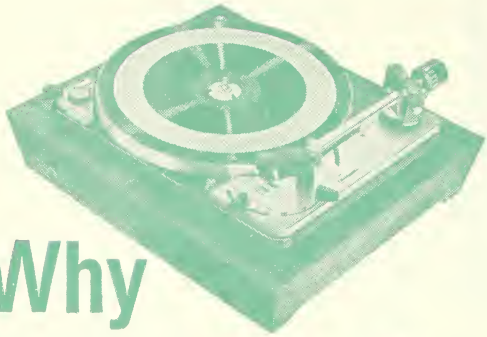
NICCOLÒ PAGANINI (1782–1840)

More than a century after his death, the name of Paganini still maintains its position as that of the greatest of all violinists in sheerly technical prowess. His wizardry inspired Liszt to seek – and attain – equivalent mastery at the piano keyboard. It therefore seems pianistically fitting for a theme of one of Paganini's displayful violin compositions to be used by such a master of the piano as Rachmaninoff as the basis for brilliant keyboard variations.

THE PIANO SOLOIST

Eugene Indjic and his mother made their way from his native Yugoslavia and settled in Springfield, Mass., when he was four. Two years later he became interested in music. He took piano lessons with Mrs. Liubow Stephani, then for several years with Benjamin Kalman. Then came a period of advanced study with the distinguished Russian virtuoso, Alexander Borovsky, who had made his home in Waban, Mass. (Eugene commuted from Springfield.) Currently he studies with Leeland Thompson of New York.



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This is the centennial year of the first presentations of the world's favorite waltz suite. Strauss's native Vienna first heard it, conducted by the composer, on February 14, 1867. On May 28 of the same year, Strauss presented it in Paris at Prince Metternich's ball.

"Looking very handsome, very Austrian, and very pleased with himself," is Mme de Hegermann-Lindencrone's description of the composer-conductor. "No one thought of dancing; everyone wanted to listen to the waltz. And how Strauss played it! With what fire and *entrain!* We had thought Waldteufel perfect; but when you heard Strauss you said to yourself you had never heard a waltz before."

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England's best-known composer today elaborates this work from an eight-bar theme by his 17th century predecessor, Henry Purcell (1659–1695). The theme is announced by full orchestra, then presented in variations played in turn by woodwinds, strings, harp, brass, and percussion. They then combine to repeat the theme, and afterwards make separate entrances in a fugue. All ends in an elaborate coda.

ELLEN FIEDLER (in private life Mrs. Arthur Fiedler) has made known her dramatic talent and splendid voice on various occasions, notably in plays staged by the Footlights Club. She was a vocal pupil of the contralto opera star Jeska Swartz, and made early successes in Vincent Club shows.

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THURSDAY EVENING, April 27, *at* 8:30 *o'clock*

Fourth Program

*Introduction to Act III, from "Lohengrin" . . . *Wagner*

Overture to "Russlan and Ludmilla" . . . *Glinka*

Song of the High Seas, from "Victory at Sea" . . . *Rodgers*

*Suite from "Gaïté Parisienne" . . . *Offenbach*
Overture — Allegro brillante — Polka — Galop — Valse — March — Can-Can — Finale

Bacchanale, from "Samson and Delilah" . . . *Saint-Saëns*

*The Animals' Carnival
(Grand Zoological Fantasia) . . . *Saint-Saëns*
Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Aviary — Pianists — Fossils — The Swan (Violoncello Solo: Martin Hoherman) — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

*Selection from "West Side Story" . . . *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Lara's Theme, from "Dr. Zhivago" . . . *Jarre*

*Strike Up the Band . . . *Gershwin–Green*

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POLONAISE FROM "EUGENE ONEGIN" – TCHAIKOVSKY

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

OVERTURE TO "THE BARBER OF SEVILLE" – ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" – his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift – the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

The Saturday night concerts wlil be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

FRIDAY EVENING, April 28, *at* 8:30 *o'clock*

Fifth Program

*Wedding March, from "Le Coq d'Or" — *Rimsky-Korsakoff*

Overture to "Euryanthe" — *Weber*

Concerto in E-flat for Oboe and Orchestra — *Bellini*

I. Maestoso e deciso
II. Larghetto cantabile
III. Allegro (alla polonese)

Soloist: JOHN HOLMES

*España, Rhapsody — *Chabrier*

*Young Person's Guide to the Orchestra — *Britten*

Speaker: ELLEN BOTTOMLEY

Victory at Sea — *Rodgers*

*George M. Cohan Medley — *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

*The Typewriter — *Anderson*

*Great Race March — *Mancini*

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"PRINCE IGOR" – BORODIN (1834–1887).

A Russian poem, "The Epic of the Army of Igor," supposed to date back to the fourteenth century, supplied the basic plot of the opera. The poem tells how Igor, Prince of Novgorod, led an army against the Tartar tribe of the Polovtsy, only to be defeated and captured by their leader, Khan Kontchak. Igor makes his escape. Joyfully he is welcomed by his faithful wife, Jaroslavna, who has struggled valiantly against the plots of her own brother to turn the people against him and usurp his throne. Now the people acclaim Igor and Jaroslavna. Although Igor has been defeated on the field of battle, he has been the means of pacifying Khan Kontchak. For during his captivity with his son, Vladimir, the daughter of the Tartar chief and the youth fall in love, and Kontchak is delighted to have him for a son-in-law.

With great mastery – reminding one of Shakespeare in his chronicle plays – Borodin in his opera brought to life the episodes, the leading personages, and the characteristics of the Russian and Tartar peoples of the ancient poem about Igor.

WATER MUSIC – HANDEL (1685–1759) Arranged by Harty

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – musical originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with the Royal Barge laden with lords and ladies, and accompanied by fifty barge-drawn musicians playing the Suite.

"ROMEO AND JULIET," OVERTURE-FANTASIA – TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

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SATURDAY EVENING, April 29, *at* 8:30 *o'clock*

Sixth Program

The Boston Pops March . . . . . *Gold*

Overture to "Semiramide" . . . . . *Rossini*

Waltz from the Serenade for Strings, Op. 48 . . *Tchaikovsky*

Victory at Sea . . . . . *Rodgers*

*Rhapsody on a Theme of Paganini,
for Piano and Orchestra . . . . . *Rachmaninoff*

Soloist: EUGENE INDJIC

REGIS COLLEGE GLEE CLUB — Berj Zamkochian, Director
Accompanist: Emmanuel Zambelli

Cherubim Song . . . . . *Bortiansky*
Could My Song on Wings Go Flying . . . . *Hahn*
Selections from "My Fair Lady" . . . . . *Loewe*
I've Grown Accustomed to Her Face — On the Street
Where You Live — I Could Have Danced All Night

*George M. Cohan Medley . . . . . *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name —
Nelly Kelly, I Love You — You're a Grand Old Flag — You
Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

Winchester Cathedral . . . . . *Stephens*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

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CONCERTO FOR PIANO – KHACHATURIAN

Familiarized in America because of censure by his government, the now familiar Soviet composer of Armenian ancestry was given an important introduction to American fame at the Boston Pops. This was the presentation of his Piano Concerto in 1942 by Arthur Fiedler and the Pops Orchestra, with Bernard Weiser as soloist. The resulting brilliant success led to adoption of the work by other conductors and soloists.

GIUSEPPE DE LELLIS, pianist and conductor, is Director of Music at Dean Junior College.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

THE PLOT OF THE OPERA: Ludmilla is a Russian princess. In the midst of a reception given to her suitors by her father, she is caused to vanish by enchantment. Her father promises her hand to the suitor who shall find and restore her. Russlan, whom she loves, ardently undertakes the mission. Befriended by a wizard, who gives him a magic sword, Russlan fights his way through to her place of captivity. He cannot rouse her from an enchanted slumber, but returns her to her father's palace. There she awakens when Russlan slips a magic ring upon her finger. Her father keeps his promise, and the opera ends in joyous celebration.

SERENADE FOR STRINGS – TCHAIKOVSKY (1840–1893)

Partiality for this composition was shown by Tchaikovsky on several occasions. On completing the Serenade, he wrote to his patroness, Nadejda von Meck: "I have written two long works very rapidly, a *Festival Overture* for the Exhibition, and a Serenade in four movements for string orchestra. The Overture ["1812"] will be very noisy. I wrote it without much warmth of enthusiasm . . . the Serenade, on the contrary, I wrote from an inward impression. I felt it, and venture to hope that this work is not without artistic qualities."

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Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

SAMUEL LIPMAN

His Pops debut five seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

OBOE CONCERTO – BELLINI (1802–1835)

The operatic fame of Vincenzo Bellini as composer of *Il Pirata, I Capuletti ed i Montechi, La Sonnambula,* and *Norma,* has obscured the fact that he began his career as composer of such concert works as a symphony, a cantata, and this Concerto for Oboe and Orchestra. Our soloist in this rare concerto is John Holmes, principal oboist of the Pops. According to him, "Although this is a very early work, it shows the melodic gift that later was to be the special essence of Bellini's operas."

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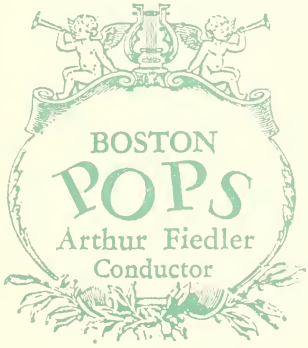

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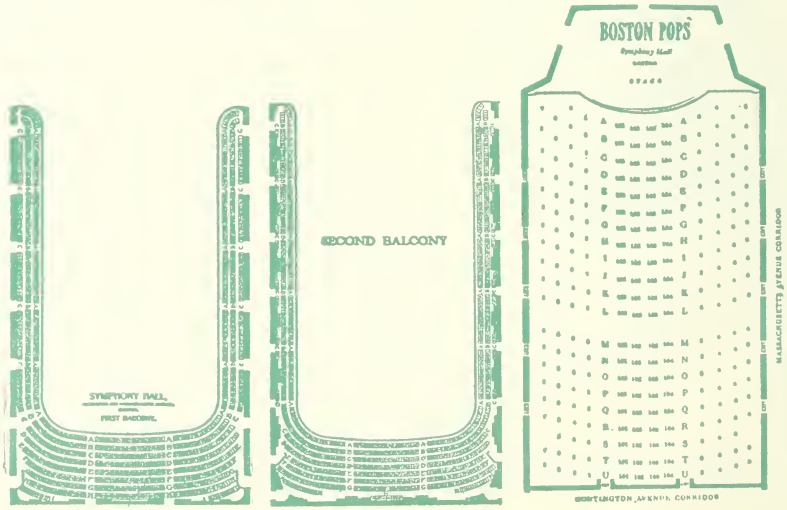

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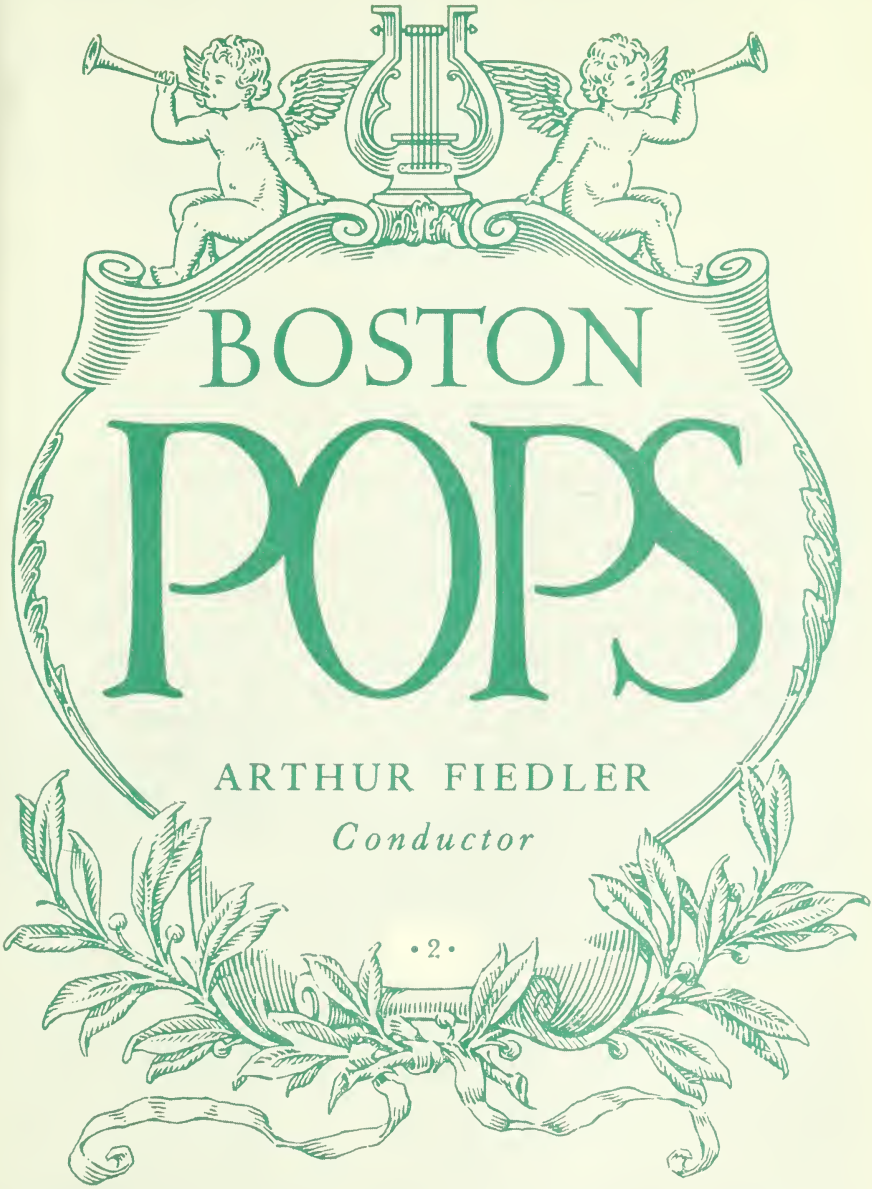

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1967

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

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Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

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James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

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Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

Personnel Manager
William Moyer

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Business Administrator

WILLIAM MOYER
Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SANFORD R. SISTARE
Press and Publicity

Program Notes

By Laning Humphrey

ENTRANCE OF THE GUESTS ("TANNHÄUSER") — RICHARD WAGNER (1813–1883)

The Scene: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) — ROSSINI (1792–1868)

After the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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at the request of Arthur Fiedler and the Boston Pops Orchestra

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MONDAY EVENING, MAY 1, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Seventh Program

*Entrance of the Guests, from "Tannhäuser" — *Wagner*

Overture to "La Gazza Ladra" — *Rossini*

*Largo, from "Xerxes" — *Handel*

Solo Violin: ALFRED KRIPS

Dance of the Hours, from "La Gioconda" — *Ponchielli*

*Liebestraum — *Liszt*

Piano Concerto No. 2, in A major — *Liszt*

Soloist: HELEN ZOE DUNCAN

*Selection from "Kiss Me, Kate" — *Porter*

Another Op'nin', Another Show — Wunderbar — So in Love — Always True to You in My Fashion

Lara's Theme, from "Dr. Zhivago" — *Jarre*

*National Emblem March — *Bagley*

Among those present: Boston Wheaton Club; Engineering Societies of New England

*RCA VICTOR RECORDS — BALDWIN PIANO

LARGO FROM "XERXES" – HANDEL (1685–1759).

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than two and a quarter centuries ago, in 1738, in Handel's only comic opera, "Xerxes" – a fiasco.

A perennial favorite of Boston Pops audiences (in the orchestral transcription by Helmesberger), it was played originally by Boston Symphony musicians during the winter Symphony season in the 1880's with phenomenal audience response. This was true in Boston, and in New York on the Orchestra's first appearance there February 14, 1887, with Wilhelm Gericke as conductor.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

BALLET OF THE HOURS, FROM "LA GIOCONDA" – PONCHIELLI (1834–1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

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TUESDAY EVENING, MAY 2, *at* 8:30 *o'clock*

SMITH NIGHT AT THE POPS

Eighth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

*Waltzes from "Der Rosenkavalier" — *R. Strauss*

Serenade — *Schubert*

*Marche Slave — *Tchaikovsky*

SMITH ALMA MATER

Poème for Violin and Orchestra, Op. 25 — *Chausson*

Soloist: CLAIRE SEGAL

Excerpts from "The Damnation of Faust" — *Berlioz*

Minuet of the Will-o'-the-Wisps — Ballet of the Sylphs — *Rakóczy March

*Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

Winchester Cathedral — *Stephens*

*Great Race March — *Mancini*

Among those present: Smith College Club of Boston

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Fridays at 9:00 • Saturdays at 8:00 • Sundays at 2:30

FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466 **Frank**
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456 **Crochet**
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491 **Frank**
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174 **Wolff, Bullard, Krause, Tanglewood Choir**

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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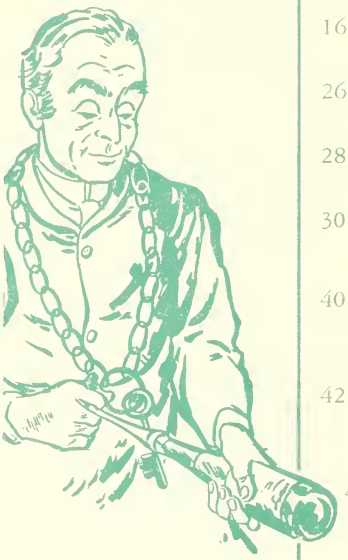

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, MAY 3, *at* 8:30 *o'clock*

Ninth Program

*Amparito Roca, Spanish March — *Texidor*
Overture to "Preciosa" — *Weber*
Beneath the Southern Cross, from "Victory at Sea" — *Rodgers*
*Trumpet Concerto in E-flat major — *Haydn*
I. Allegro
II. Andante
III. Finale: Allegro

Soloist: ROGER VOISIN

*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

BRADFORD JUNIOR COLLEGE GLEE CLUB
CHARLES W. LUDINGTON, Director
CICELY FOSTER GITTES, Accompanist
I Got Rhythm, from "Girl Crazy" . . . . . *Gershwin*
Love Walked In, from "The Goldwyn Follies" . *Gershwin*
Georgy Girl . . . . . *Springfield*

*Selection from "My Fair Lady" . . . . . *Loewe*
Get Me to the Church on Time — Wouldn't It Be Loverly —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live —
The Rain in Spain — With a Little Bit of Luck

Theme from "A Man and a Woman" . . . *Lai*
*I Want to Hold Your Hand . . . *Lennon and McCartney*

Among those present: Assumption College, Worcester; Boston Alumnae Chapter, Alpha Phi; Boston Bates Alumnae Club; Bradford Junior College; Katharine Gibbs Alumnae Association; Natick Chapter of Hadassah; Salem State College Junior Class

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American wines of established reputation bottled under our own House label.

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Château d'Aqueria
A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE
American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL
A delicious sparkling wine imported from Saumur, France.

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EARL WILD
Soloist

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Floor (table seats) $6, $5.50, $4.50
First Balcony $5, $4, $3.50
Second Balcony $3, $2.50

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1	S. S. Pierce Extra Dry Champagne	7.50	4.50
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4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75

		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

* Imported

BEER AND ALE LIST ON PAGE 17

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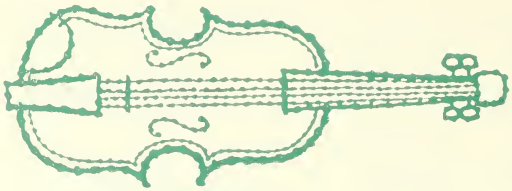

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APPETIZERS

Country Ham and Swiss Cheese with Crackers . 1.10 for two 2.00
Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham	.95	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.10	Breast of Turkey	1.25
Country Ham and Swiss Cheese	1.10	Swiss Cheese	.75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake—Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers	.25
Extra Large Peanuts	.35	.65	Spanish Peanuts	.35 .55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.55 .75
Mixed Nuts (no peanuts)	.65	.95		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.85	Chocolates	.30
Butter Creams	1.10	Jelly Gems, Assorted	.85
Miniatures—½ lb.	1.10	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Canada Dry Wink	.25
Lemonade, Glass	.50	Cott Ginger Ale, 7 oz.	.25
Lemonade, Pitcher	2.00	Simpson Spring Ginger Ale, 8 oz.	.25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Ice Coffee	.35	Salada Ice Tea Mix	.35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor

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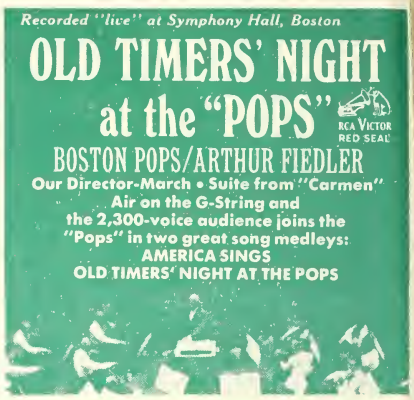

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LIEBESTRAUM, No. 3 – LISZT–HERBERT

Three songs by Liszt, titled "Dreams of Love," were rewritten by him as piano solos. This excellent orchestration by Victor Herbert is a reminder that the Irish-born master of American musical comedy started as a serious composer. A composition pupil of Seifritz in Stuttgart, he first wrote in classical forms.

PIANO CONCERTO NO. 2, IN A MAJOR – LISZT

Composed before the "First" Concerto, it was second in date of introduction to the public.

The "Second" Concerto has been characterized as "Symphonic Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

Liszt spent ten years solving the problems of reducing a concerto to a single movement. The "First" Concerto profited by this experimentation.

OVERTURE TO "PRECIOSO" – WEBER (1786–1826)

The overture, together with incidental music, was composed originally by Weber for a four-act drama. Eventually the drama was condensed, and converted into a one-act opera.

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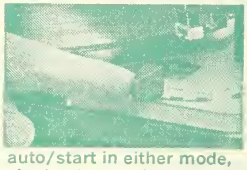

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"KISS ME, KATE" – COLE PORTER.

THE title is a direct quotation from Shakespeare's boisterous comedy, "The Taming of the Shrew," from which this popular show of stage and screen was devised. Its ingenious book is by Sam and Bella Spewack, its lyrics as well as music, by Cole Porter.

In the show, a dramatic company is working on a production of "The Taming of the Shrew." The stars are Fred Graham and his recently divorced wife, Lily. Their temperaments correspond pretty closely to those of the shrewish Katharina, and her tempestuous, masterful, and termagant-taming wooer, Petruchio. Completely exhausting Katharina's tricks of temperament, Petruchio converts her into a loving wife who delivers a remarkable speech on the duties of wives. Whereupon Petruchio exclaims, "Why, there's a wench! Come on and kiss me, Kate!" Our musical comedy ends with Petruchio-Fred winning back the love of Katharina-Lily.

WALTZES FROM "DER ROSENKAVALIER" – R. STRAUSS

In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) the tuneful and insinuating measures of the first waltz of this set are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

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Miss Claire Segal, a senior at Smith, has studied violin since the age of three. A native of Hartford, Connecticut, she has performed with the Hartford Symphony, the Hart College Symphony, and at Smith College. She looks forward to a career in chamber music and will enter the Vienna Academy on a Fulbright Fellowship in the fall.

EXCERPTS FROM "THE DAMNATION OF FAUST" —

At the command of Mephistopheles a troop of sylphs, or nymphs, materializing from the air, dance into the dreams of Faust, who has been transformed from aged philosopher to romantic youth. Their dance is preceded by a song in praise of Marguerite's beauty.

After Marguerite has been wooed and abandoned by Faust, Mephistopheles maliciously causes her to be plagued by an eerie dance of will-'o-the-wisps.

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THURSDAY EVENING, MAY 4, *at* 8:30 *o'clock*

Tenth Program

Polonaise Militaire — *Chopin–Glazunov*
Overture to "Egmont" — *Beethoven*
Hard Work and Horseplay, from "Victory at Sea" — *Rodgers*
*Overture to "William Tell" — *Rossini*

Piano Concerto No. 2, Op. 102 — *Shostakovitch*
I. Allegro
II. Andante
III. Allegro

Soloist: LEO LITWIN
(First Performance in Boston)

MOUNT IDA JUNIOR COLLEGE CHORAL SOCIETY
ROBERT C. BOWDEN, Director
ALLEN W. HUSZTI, Accompanist

Dominique . . . . . *Soeur Sourire*
Poor Man Lazrus . . . . . *arr. Hairston*
More, from "Mondo Cane" . . . . . *Ortolani–Olieviero*
African Folk Song . . . . . *arr. Lewis*

Selection from "The Sound of Music" — *Rodgers*
The Sound of Music – How Can Love Survive – The Lonely Goatherd – My Favorite Things – Sixteen Going on Seventeen – So Long, Farewell – Do-Re-Mi – Edelweiss – An Ordinary Couple – No Way to Stop It – Maria – Climb Every Mountain

The Impossible Dream, from "The Man from LaMancha" — *Leigh*
*Mame — *Herman*

Among those present: Aquinas Schools of Newton and Milton; Friends of the Peter Bent Brigham Hospital; Mount Ida Junior College; Belmont Teachers' Association

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CONCERTO FOR TRUMPET AND ORCHESTRA — HAYDN (1732–1809)

Of the fifty-one concertos of Franz Josef Haydn, this is the only one he composed for trumpet. In it the listener may find support for the comment made by the composer in respect to his busy but isolated life on the country estate of his Hungarian patron, Prince Nicholas Esterhazy. Haydn said: "Being cut off from the world, I was forced to become original."

Roger Voisin joined the Boston Symphony Orchestra's trumpet section in 1935 at the phenomenal age of seventeen. He sat beside his father, Réné, who also was one of his teachers. After World War II service at the Naval Training Academy at Newport, R. I., he became principal trumpet, following the retirement of Georges Mager. The Boston Brass Ensemble, founded by Roger Voisin, has played in Scotland. Mr. Voisin is principal trumpet of the Pops.

The Saturday night concerts will be broadcast live by the following stations:

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FRIDAY EVENING, MAY 5, *at* 8:30 *o'clock*

UNIVERSITY OF NEW HAMPSHIRE NIGHT

HARRY ELLIS DICKSON Conducting

Eleventh Program

*Semper Fidelis, March — *Sousa*

Overture to "The Barber of Seville" — *Rossini*

*Clair de Lune — *Debussy*

*From Capriccio Espagnole — *Rimsky-Korsakoff*

Alborada — Gypsy Scene — Fandango of the Asturias

Danse Hongroise, for Saxophone and Orchestra — *Ring-Hager*

Soloist: EDWARD J. HENEY

*1812, Ouverture Solennelle — *Tchaikovsky*

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Salvation Belongeth to Our God . . *Tchesnekoff*

Soon-a-will be done . . . . . *arr. Dawson*

ALMA MATER . . . . . *Moore '98*

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Winchester Cathedral — *Stephens*

*Wedding Dance — *Press*

Among those present: **Boston Alumni Club, University of New Hampshire; Dartmouth High School; Jack and Jill of America, Inc., Newton Chapter; Massachusetts Bay Community College**

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INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

POLONAISE MILITAIRE – CHOPIN–GLAZUNOV

Orchestrated by Rimsky-Korsakov's romantic-spirited pupil from one of the thirteen piano solos in which Chopin converted the stately old Polish dance into a medium for ardent patriotic outpourings.

OUVERTURE SOLENNELLE, "1812" – TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans – a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides – more by the Russian than their foes. Even so, the invaders were doomed.

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Twelfth Program

*Opening to Act III, from "Swan Lake" . . . *Tchaikovsky*

*Waltzes from "Der Rosenkavalier" . . . *R. Strauss*

Parto, parto, ma tu ben mio, from "Titus" . . . *Mozart*

Connais-tu le pays, from "Mignon" . . . *Thomas*

Mezzo-soprano: JENNEKE BARTON

Academic Festival Overture . . . *Brahms*

WELLESLEY ALMA MATER

*Trumpet Concerto in E-flat major . . . *Haydn*

I. Allegro
II. Andante
III. Finale: Allegro

Soloist: ROGER VOISIN

*España, Rhapsody . . . *Chabrier*

*Selection from "Fiddler on the Roof" . . . *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

Cabaret . . . *Kander*

Russian Sailor's Dance, from "The Red Poppy" . . . *Glière*

Among those present: Boston Wellesley College Club; Business and Professional Woman's Club, Grace Church, Providence; Delta Kappa Gamma Society; Senior Forum, First Congregational Church, Winchester

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OVERTURE TO "EGMONT" – BEETHOVEN (1770–1827)

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

OVERTURE TO "WILLIAM TELL" – ROSSINI (1792–1868)

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Solders.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

PIANO CONCERTO No. 2 – SHOSTAKOVITCH (born 1906)

Having previously performed Shostakovitch's First Piano Concerto, with trumpets and string orchestra, Mr. Fiedler takes pleasure in presenting for the first time at the Pops the Second Piano Concerto, with Leo Litwin presiding at the keyboard as he has for a number of other Pops firsts.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

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CAPRICCIO ESPAGNOL – RIMSKY-KORSAKOFF (1844–1908)

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

EDWARD J. HENEY, saxophonist from St. Petersburg, Florida, is a well known figure on the UNH campus. He has been active in the musical world for many years, and at one time was a soloist with John Philip Sousa's band.

LA CLEMENZA DI TITO – MOZART (1756–1791)

The States of Bohemia commissioned this work to honor the coronation of the Emperor, Leopold II, in September of 1791. The libretto was written in Italian by the poet Metastasio. The score, completed in eighteen days, was the last opera Mozart was to write. The public, accustomed to a more forceful style, was brutally insensitive to its exquisite charm and subtle nuances, and the composer, already very ill, died three months later.

OVERTURE TO "MIGNON" – THOMAS (1811–1896)

In the lovely slow melody, Mignon sings of the beautiful warm southern country where she vaguely remembers once living. "Knowest thou that land?" are the opening words of her song.

JENNEKE BARTON, mezzo-soprano, has performed extensively in oratorio, recital, orchestra and opera since her graduation from Wellesley in 1958. She has pursued her studies at the New England Conservatory, and has a special interest in unusual and rarely performed vocal music, including twentieth century Dutch music.

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"SWAN LAKE" – TCHAIKOVSKY (1840–1893)

Today's dancers take delight in the music of this first of Tchaikovsky's three ballets. But its scintillating orchestration was considered too complex and confusing by the Moscow dancers – and even the conductor – entrusted with the première in 1877. "Undanceable" sections were replaced with easy bits from other ballets. A miserable failure resulted. Not until 1895, due to its enthusiastic rediscovery by the great choreographer, Marius Petipa, was it started on the road to worldwide success by the staging of its four acts, all complete.

ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

CABARET – JOHN KANDER

From Christopher Isherwood's *Berlin Stories,* John van Druten gathered inspiration for the play, *I Am a Camera.* This in turn was the basis of the prize-winning musical, *Cabaret,* with book by Joe Masteroff, lyrics by Fred Ebb, and music by John Kander.

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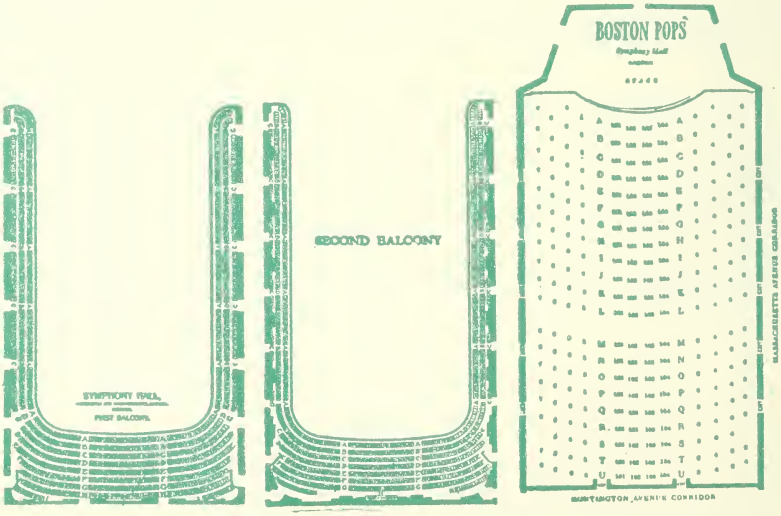

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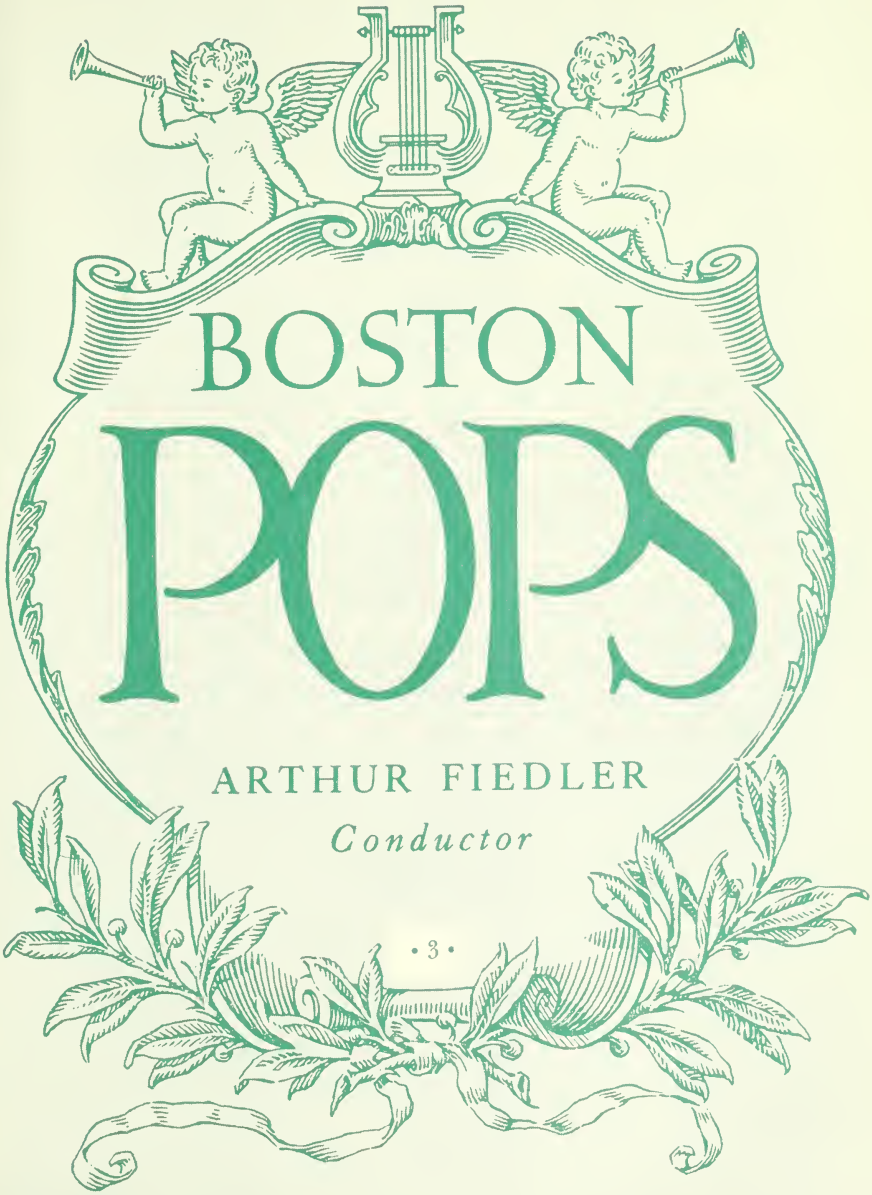

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Rolland Tapley
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Max Winder
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Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses
Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

Personnel Manager
William Moyer

---

*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Orchestra Personnel Manager

HARRY J. KRAUT
Assistant to the Manager

SANFORD R. SISTARE
Press and Publicity

Program Notes

By Laning Humphrey

THE BOSTON POPS MARCH – GOLD

Ernest Gold, composer of the music for the notable films, *Exodus* and *Ship of Fools,* wrote this music specially for the Boston Pops, and dedicated it to Arthur Fiedler.

PIANO CONCERTO No. 2 – SHOSTAKOVITCH (born 1906)

Having previously performed Shostakovitch's First Piano Concerto, with trumpets and string orchestra, Mr. Fiedler takes pleasure in presenting for the first times at the Pops the Second Piano Concerto, with Leo Litwin presiding at the keyboard as he has for a number of other Pops firsts.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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at the request of Arthur Fiedler
and the Boston Pops Orchestra

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MONDAY EVENING, MAY 8, *at* 8:30 *o'clock*

Thirteenth Program

The Boston Pops March . . . . . *Gold*

Overture to "The Caliph of Bagdad" . . . . *Boieldieu*

Tambourin Chinois . . . . . *Kreisler*

Victory at Sea . . . . . *Rodgers*

Piano Concerto No. 2, Op. 102 . . . . . *Shostakovitch*

I. Allegro
II. Andante
III. Allegro

Soloist: LEO LITWIN

Naughty Limericks . . . . *Shchedrin*

HARVARD BUSINESS SCHOOL TYCOONS

---

*Selection from "West Side Story" . . . *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Sweet Betsy from Pike . . . . . *Traditional*

*76 Trombones, from "The Music Man" . . . *Willson*

Among those present: Harvard Business School

*RCA VICTOR RECORDS BALDWIN PIANO

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The Champagne of Bottle Beer

Miller High Life

"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets.

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") – WILLSON (born Iowa, 1902)

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829–92), the great Creatore (1871–1952), and John Philip Sousa (1854–1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

STARS AND STRIPES FOREVER – SOUSA (1854–1932)

The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

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TUESDAY EVENING, MAY 9, *at* 8:30 *o'clock*

Fourteenth Program

*The Stars and Stripes Forever — *Sousa*

*By the Beautiful Blue Danube, Waltzes — *Strauss*

*Wearing of the Green, from "The Irish Suite" — *Anderson*

Songs of Dartmouth — *arr. Anderson*

Dartmouth's in Town Again — As the Backs Go Tearing By — Glory to Dartmouth — D-A-R-T-M-O-U-T-H

---

*Opening of Act III, from "Swan Lake" — *Tchaikovsky*

*The Animals' Carnival (Grand Zoological Fantasia) — *Saint-Saëns*

Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

Speaker: HUGH DOWNS

Illustrator: LISL WEIL

---

*Young Person's Guide to the Orchestra — *Britten*

Speaker: HUGH DOWNS

*76 Trombones, from "The Music Man" — *Willson*

Among those present: American Industrial Development Council; American Patent Law Association; Dartmouth College Alumni Association

*RCA VICTOR RECORDS — BALDWIN PIANO

DRINK

TANGLEWOOD — BERKSHIRE FESTIVAL

BOSTON SYMPHONY ORCHESTRA — ERICH LEINSDORF, *Music Director*

Fridays at 9:00 • Saturdays at 8:00 • Sundays at 2:30

FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466 **Frank**
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456 **Crochet**
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491 **Frank**
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174 **Wolff, Bullard, Krause, Tanglewood Choir**

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, MAY 10, *at* 8:30 *o'clock*

Fifteenth Program

*High School Cadets, March — *Sousa*

*Overture to "William Tell" — *Rossini*

Tambourin Chinois — *Kreisler*

Naughty Limericks — *Shchedrin*

Piano Concerto in A minor — *Schumann*

First Movement (Allegro affetuoso)

Soloist: ROBERT SHANNON

THE REVERE HIGH SCHOOL CHORAL CLUB

WILLIAM O. GOSS, JR., Director

SUSAN CELLA '68; SHARON MOFFIE '68, Accompanists

I'm Gonna Sing . . . . . *Spiritual*
A Spoonful of Sugar . . . . . *Sherman*
The Cherubim Song . . . . . *Bortniansky*
The Heavens Are Telling . . . . . *Haydn*

---

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Lara's Theme from "Dr. Zhivago" — *Jarre*

Exeter–Andover Medley — *arr. Bodge*

Exeter March — Non Sibi — Phillips Hymn — Royal Blue March

Among those present: New England Alumni Associations of Phillips Exeter and Andover Academies; Revere High School Choral Club; Sanborn Regional High School

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S. S. P. GOLD COAST WINES
American wines of established reputation bottled under our own House label.

TAVEL
Château d'Aqueria
A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE
American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL
A delicious sparkling wine imported from Saumur, France.

BOSTON POPS
Arthur Fiedler
Conductor

GERSHWIN NIGHT

Pension Fund Concert

EARL WILD
Soloist

Sunday, May 14 · 8:30
Symphony Hall

Tickets (All seats reserved)
Floor (table seats) $6, $5.50, $4.50
First Balcony $5, $4, $3.50
Second Balcony $3, $2.50

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(See page 27 for program)

POPS WINE LIST

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CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

* Imported

BEER AND ALE LIST ON PAGE 17

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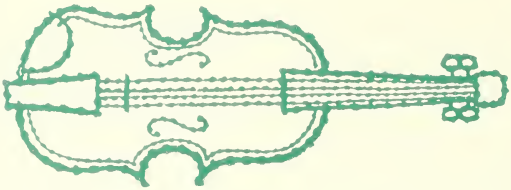

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POPS MENU

APPETIZERS

Country Ham and Swiss Cheese with Crackers . 1.10 for two 2.00
Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) 60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor

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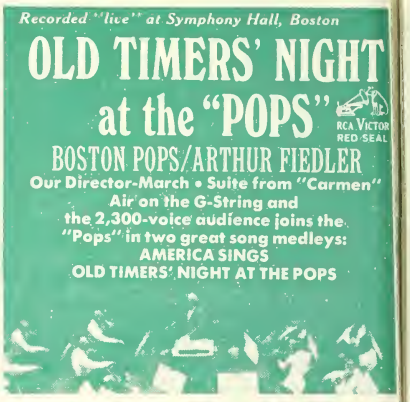

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Ship of Fools*
Irish Night at the "Pops"
Holiday for Strings*
More Highlights from an Evening at the "Pops"*
All the Things You Are*

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Miller High Life	.75
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Löwenbräu Munich Beer, Light or Dark (Germany)	1.00
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BY THE BEAUTIFUL BLUE DANUBE – J. STRAUSS, JR.

Not always correctly quoted, "*By* the Beautiful Blue Danube" is the exact title. It is the first line of the poem from which the composer first evolved the music as a waltz-song for male chorus and orchestra. In this form it was conducted in Boston by Strauss himself when, as guest conductor of his own music, he was a star attraction of Patrick Gilmore's stupendous "World's Peace Jubilee and International Musical Festival."

This took place in the 50,000-seat Boston Coliseum, off Copley Square, from June 17 to July 4, 1872. In the waltz song, Strauss conducted a chorus of 20,000 and an orchestra of 2,000.

IRISH SUITE – LEROY ANDERSON

(Commissioned by The Eire Society of Boston.)

The tunes were drawn by Anderson from the "Irish Melodies" of Tom Moore, who wrote new words for the airs in the Bunting Collection.

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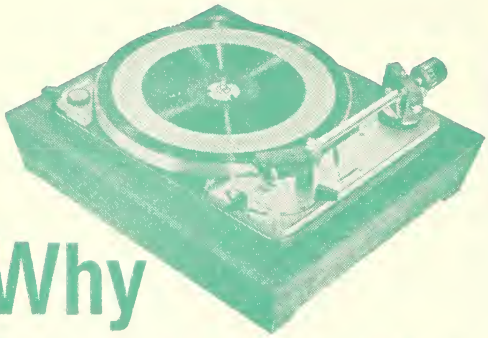

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ANIMALS' CARNIVAL — SAINT-SAËNS

Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

HUGH DOWNS

He is viewed by millions of Americans as host of the two popular TV programs "Today," and "Concentration." His past associations include the "Home" show, and five years on the "Jack Paar Show." Despite his busy TV schedule, Downs finds time to compose both popular and serious music, and write books, including his autobiography. In "The Animals' Carnival" he recites amusing verses by Ogden Nash.

LISL WEIL has written and illustrated a number of children's books, and has developed a unique form of entertainment — drawing pictures on the concert stage during an orchestral performance. She has toured with the Little Orchestra Society and has appeared on the NBC Children's Theatre since 1963.

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SAMUEL LIPMAN. His Pops debut some seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

YOUNG PERSON'S GUIDE TO THE ORCHESTRA – BENJAMIN BRITTEN (b. 1913)

England's best-known composer today elaborates this work from an eight-bar theme by his 17th century predecessor, Henry Purcell (1659–1695). The theme is announced by full orchestra, then presented in variations played in turn by woodwinds, strings, harp, brass, and percussion. They then combine to repeat the theme, and afterwards make separate entrances in a fugue. All ends in an elaborate coda.

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THURSDAY EVENING, MAY 11, *at* 8:30 *o'clock*

BOWDOIN NIGHT

Sixteenth Program

Guadalcanal March, from "Victory at Sea" — *Rodgers*

*Overture to "The Merry Wives of Windsor" — *Nicolai*

Irish Tune from County Derry — *Grainger*

*Bolero — *Ravel*

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Part III (Sunt Lacrimae rerum)
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Omnia tempus habent omni
Eripe nos, Domine

THEODORE DAVIS '67, Baritone — MICHAEL GARROWAY '70, Bass
CARY MACK '67, Tenor — FRANK TONGE '67, Tenor
THOMAS BEAMAN '68, Baritone

Plenty Good Room . . . . . *arr. Bernstein '59*

THEODORE DAVIS '67, Baritone

Four Saints in Three Acts . . . . . *Thompson*
Saints Procession

THEODORE DAVIS '67, Baritone — MICHAEL GARROWAY '70, Bass
DAVID GAMPER '67, Baritone

Night and Day (A Cole Porter Medley) . . . *arr. Hays '61*
Dedicated to W. S. BARR '61

THE MEDDIEBEMPSTERS — FRANK TONGE '67, Director

Yellow Bird . . . . . *arr. Sawyer '58*
You Are Too Beautiful . . . . . *arr. Randell '15*
Oh! You Beautiful Doll
Lazy Afternoon . . . . . *arr. Hays '61*
Dry Bones . . . . . *Traditional*

---

*Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

Cabaret — *Kander*

BOWDOIN COLLEGE MEDLEY — *arr. Bodge*

Glasses Clinking High — Bowdoin We Sing — Beneath the Pines —
Forward the White — Bowdoin Beata

Conducted by ROBERT K. BECKWITH

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The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

PIANO CONCERTO IN A MINOR – SCHUMANN (1810–1856)

Originally the composer thought only of writing a piano solo for his bride of a year, the former Clara Wieck, pianist. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

CABARET – JOHN KANDER

From Christopher Isherwood's *Berlin Stories,* John van Druten gathered inspiration for the play, *I Am a Camera.* This in turn was the basis of the prize-winning musical, *Cabaret,* with book by Joe Masteroff, lyrics by Fred Ebb, and music by John Kander.

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FRIDAY EVENING, MAY 12, *at* 8:30 *o'clock*

Seventeenth Program

Les Toréadors, from "Carmen" — *Bizet*

*Overture to "Light Cavalry" — *Suppe*

*Suite from "The Nutcracker" — *Tchaikovsky*
Marche — Danse de la Fée Dragée — Trepak — Valse des Fleurs

*Opening of Act III, from "Swan Lake" — *Tchaikovsky*

*The Animals' Carnival
(Grand Zoological Fantasia) — *Saint-Saëns*
Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — Fossils — The Swan — Finale
Soloists: LEO LITWIN and SAMUEL LIPMAN
Speaker: HUGH DOWNS
Illustrator: LISL WEIL

*Young Person's Guide to the Orchestra — *Britten*
Speaker: HUGH DOWNS

*76 Trombones, from "The Music Man" — *Willson*

Among those present: Beaver Country Day School; Roxbury Latin School

NBC is video-taping the second half of tonight's concert including occasional scenes of the audience for a special color broadcast on the NBC Television Network on Sunday Evening, May 14, 6:30 to 7:30 P.M. (Channel 4, Boston).

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AN AMERICAN IN PARIS – GERSHWIN.

When it was still fairly new, Mr. Fiedler introduced this now esteemed Gershwin tone picture to Boston in his first series of Pops.

The composer tonally depicts himself and his feelings as an American sightseer in Paris, first fascinated, then homesick.

CONCERTO IN F – GERSHWIN (1898–1937)

The success of the "Rhapsody in Blue" in 1924 aroused mixed feelings in Gershwin. The much admired themes were all his, but the skillful orchestration was the work of Ferde Grofé. In the following year Gershwin produced this concerto, orchestrated by himself. He also had the satisfaction of expressing himself within the form of the classical concerto, and thus introducing himself to the musical world as a composer of "serious" or symphonic music. To top these satisfactions, Gershwin had the pleasure of seeing his concerto included by the English conductor, Albert Coates, on his list of "The Fifty Best Musical Compositions of All Time."

EARL WILD

As piano virtuoso he has won fame in recital hall, orchestra stage, radio, TV. He has premièred modern works; performed in first recording of Menotti's Concerto; has played for every U. S. President from Hoover to Kennedy – appearing at the latter's inaugural concert.

In the role of conductor, he directed José Ferrer's operatic debut in Puccini's "Gianni Schicchi."

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
WCRB-AM-FM, Boston
WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 13, *at* 8:30 *o'clock*

Eighteenth Program

*Pomp and Circumstance March No. 1, in D major . . . *Elgar*

Overture to "The Caliph of Bagdad" . . . . . *Boieldieu*

*Ave Maria . . . . . *Schubert*

*From "The Irish Suite" . . . . . *Anderson*
Irish Washerwoman — Minstrel Boy — Rakes of Mallow

Piano Concerto in A minor, Op. 16 . . . . . *Grieg*
I. Allegro moderato
II. Adagio
III. Allegro marcato
Soloist: JOHN COVELLI

---

*Selection from "Carousel" . . . . . *Rodgers*
What's the Use of Wond'rin? — Waltz — If I Loved You —
June Is Bustin' Out All Over

*Never on Sunday . . . . . *Hadjidakis*

*Hey, Look Me Over, from "Wild Cat" . . . . *Coleman*

Among those present: **The Guild of the Infant Saviour; Forsyth Dental Center; Business and Professional Women's Club, Central Congregational Church, Providence**

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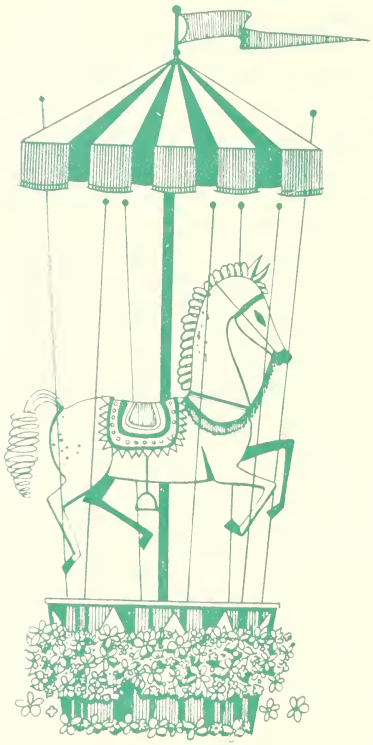

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Electric Light (The). — In very recent years this light has been quite extensively introduced into the city. In 1881 the privilege of lighting Scollay Square was secured by the Brush Electric Light Company; it having introduced the light to some extent in illuminating the exterior, and in a few cases the interior, of stores and hotels here. Later other companies obtained a foothold in the city, and during 1882-83 the streets have been more extensively lighted by electricity than ever before since the introduction of the new light. It has also been utilized to a greater extent in illuminating interiors.

Besides Scollay Square, portions of Court, State, Washington, and Tremont Streets, Park Square, and other sections are lighted with the electric light, which is furnished by three companies,—the Brush, the Weston, and the American. The city provides the posts from which the lamps are suspended, the companies supplying the lamps and the light. The city pays at the rate of 65 cents per light per night.

The light is also employed in front of a large number of stores, hotels, and public places. In the Tremont House and in Young's Hotel, several of the halls and large dining-rooms are thus illuminated; also the outside of the Hotel Brunswick, and the interior of the Hotel Vendome in part. Into the latter the Edison incandescent light is introduced. It is attached to the chandeliers in the large dining-room, is used in the passenger-elevator, and employed as portable lamps in the office and reading-rooms.

This light has also been introduced into the "Herald" and "Advertiser" offices, the Bijou Theatre, and several large manufacturing and business concerns. It is proposed to immediately introduce it into dwellings, supplying the electricity from central stations situated in different sections of the city, along wires in pipes laid underground, and entering the houses through meters; the occupants being charged for the use of the electricity as recorded by this meter, in the same manner as is done with gas.

The Brush Company has two large generating stations, one near Merrimack Street, and the other in the Back-bay district; and the Weston's principal generating-station is near the corner of South and Beach Streets.

Recent RCA Victor Recordings of the Boston Pops Orchestra (*Cont.*)

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LM-2747 *SLAUGHTER ON 10TH AVENUE AND OTHER HITS FROM BIG SHOWS

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LM-2688 *TCHAIKOVSKY: SWAN LAKE (Dynagroove)

LM-2798 *TENDERLY (Dynagroove)

LM-2870 *THE "POPS" GOES COUNTRY (Dynagroove)

LM-2548 *VIENNESE NIGHT

LM-2028 *WALTZES BY THE STRAUSS FAMILY

LM-7047 *HANDEL: THE SIX ORGAN CONCERTOS, OP. 4 AND SIX FUGUES (THE ARTHUR FIEDLER SINFONIETTA) (Dynagroove)

* Available in stereophonic recordings. Many Pops recordings are also available on stereo tapes.

AVE MARIA – SCHUBERT (1797–1828).

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake,"

PIANO CONCERTO IN A MINOR – GRIEG (1843–1907)

Here the Norwegian gives us perhaps the pleasantest piano concerto written after Mendelssohn's first, in G minor.

Tchaikovsky wrote to Grieg to express his delight in it.

JOHN THOMAS COVELLI, who has appeared as piano soloist at the Pops in past seasons, returns with the additional identity as conductor of the Brockton Symphony.

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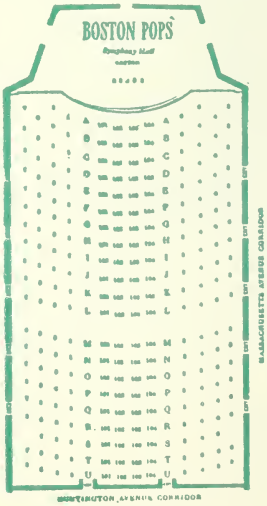

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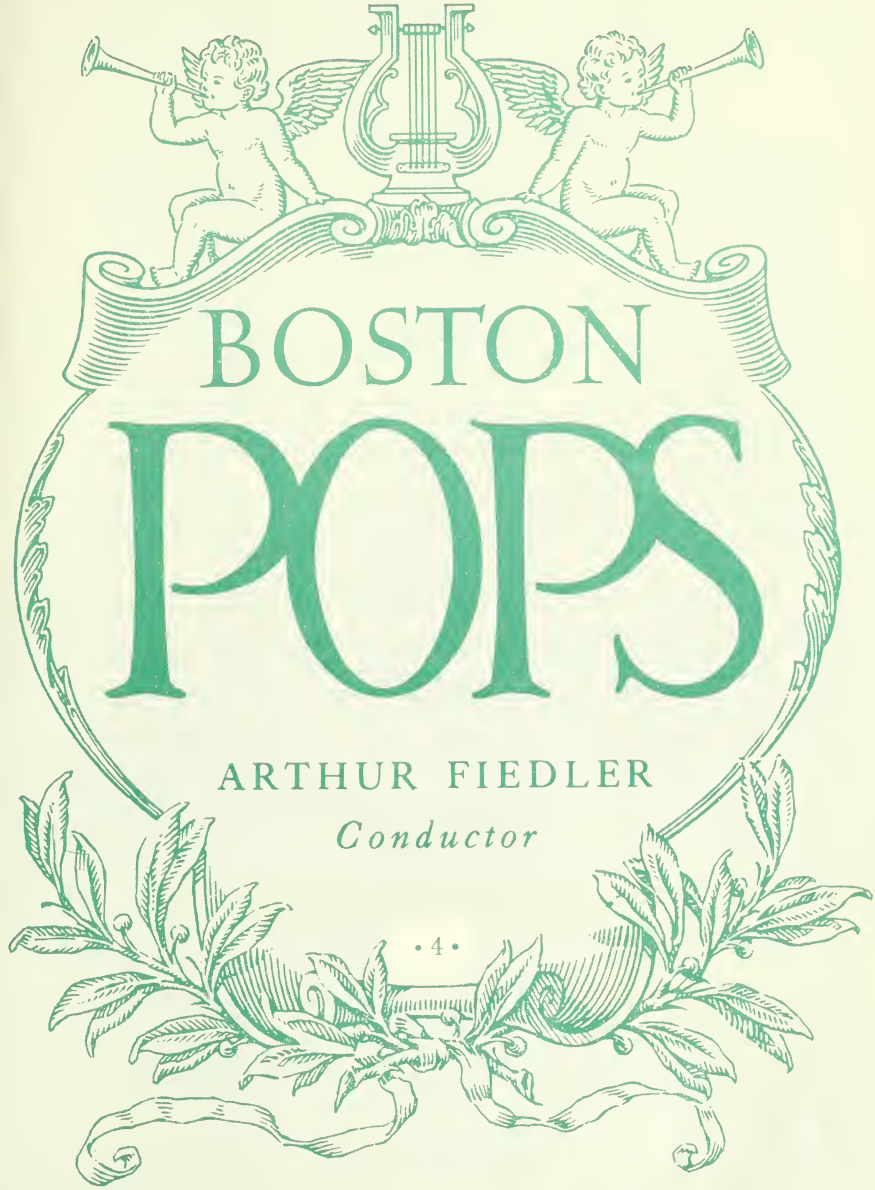

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1967

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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses
Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

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By Laning Humphrey

HENRY PURCELL (1659–1695)

In his short life span of thirty-six years, Henry Purcell became one of England's greatest masters. His career ended when Germany's great Johann Sebastian Bach was but a lad of ten. In his compositions, Purcell often made masterful use of the trumpet.

Peter Voisin. A student at the Boston Latin School, he plays first trumpet in its orchestra. He frequently plays in partnership with his father, Roger Voisin, principal trumpet of the Pops, in concerts in the Boston area. He has also been soloist in the Symphony Hall Youth Concert Series, and played in the orchestra of the Opera Company of Boston, in its production of *Don Giovanni*.

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MONDAY EVENING, MAY 15, *at* 8:30 *o'clock*

Nineteenth Program

*The Soldiers' Chorus, from "Faust" — *Gounod*

Siegfried's Ordeal by Fire — *Wagner*

Sonata for Trumpet — *Purcell*

Allegro moderato — Adagio — Allegro vivace

Soloist: PETER VOISIN

Victory at Sea — *Rodgers*

Piano Concerto No. 2, in C minor, Op. 18 — *Rachmaninoff*

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Soloist: VIRGINIA ESKIN

*Selection from "Carousel" — *Rodgers*

What's the Use of Wond'rin? — Waltz — If I Loved You — June Is Bustin' Out All Over

Winchester Cathedral — *Stephens*

*Up the Street — *Morse*

Among those present: Boston Latin School; The National Fire Protection Association

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Miller High Life

SECOND CONCERTO – RACHMANINOFF (1873–1943)

This work marked a triumph over self. After a London fiasco, Rachmaninoff had fallen into such a state of despondency over his fancied lack of artistic progress, that he believed he never would be able to go on composing. His doctor, Nicolai Dahl, a pioneer psychiatrist, convinced him otherwise. With renewed belief of the composer in himself, he produced this masterpiece – dedicated to the doctor.

VIRGINIA ESKIN, wife of the Boston Symphony Orchestra's principal cellist, Jules Eskin, has distinguished herself as a concert pianist, including previous solo appearances at the Pops.

MARCH, "UP THE STREET" – MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

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TUESDAY EVENING, MAY 16, *at* 8:30 *o'clock*

Twentieth Program

Coronation March, from "The Prophet" — *Meyerbeer*

*Overture to "Oberon" — *Weber*

Serenade — *Schubert*

From "Victory at Sea" — *Rodgers*
Song of the High Seas — Beneath the Southern Cross

*Rhapsody on a Theme of Paganini, for Piano and Orchestra — *Rachmaninoff*
Soloist: RONALD HODGES

COLBY JUNIOR COLLEGE CONCERT CHOIR
HENRY WING, Director
LUCY BROWN '68, Accompanist

Now Is the Month of Maying . . . . . *Morley*
Barbara Allen . . . . . *arr. Davis*
Soloist: FROLIC TAYLOR '67
I Bought Me a Cat . . . . . *Copland*
The Turtle Dove . . . . . *arr. Ahrold*
ALMA MATER . *Kiernan '34*

Lara's Theme, from "Dr. Zhivago" — *Jarre*

Cabaret — *Kander*

*Colonel Bogey March — *Alford*

Among those present: **Boston Business School; Colby Alumnae Association; Mt. Holyoke Night at Pops**

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FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466
  Frank
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456
  Crochet
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491
  Frank
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174
  Wolff, Bullard, Krause, Tanglewood Choir

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, MAY 17, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-first Program

*La Sorella, March — *Borel-Clerc*

*Overture to "Semiramide" — *Rossini*

*Theme from "Exodus" — *Gold*

*Dance of the Hours, from "La Gioconda" — *Ponchielli*

Piano Concerto No. 1 in B flat minor, Op. 23 — *Tchaikowsky*

I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: ANTHONY PARATORE

*George M. Cohan Medley — *arr. Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

Lara's Theme, from "Dr. Zhivago" — *Jarre*

*Wedding Dance — *Press*

Among those present: Brimmer and May School; Business and Professional Women's Lodge, Sons of Italy; Endicott Junior College; Weymouth High School Music Parents' Association

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"CAROUSEL" – RODGERS (1902–).

Oscar Hammerstein, 2nd, wrote the libretto from Benjamin F. Glazer's adaptation of the original Molnar play.

In this version, Molnar's leading characters, Liliom and Julie, become, respectively, Billy Bigelow and Julie Jordan. His setting, an amusement park on the outskirts of Budapest, becomes an amusement park on the New England coast, and other ocean-front spots.

CORONATION MARCH FROM "THE PROPHET" – MEYERBEER (1791–1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played – one of the best in all opera.

OVERTURE TO "OBERON" – WEBER

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

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American wines of established reputation bottled under our own House label.

TAVEL
Château d'Aqueria
A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE
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ACKERMAN DRY ROYAL
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CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

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45	Gold Coast Haut Sauternes	2.75
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49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

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BEER AND ALE LIST ON PAGE 17

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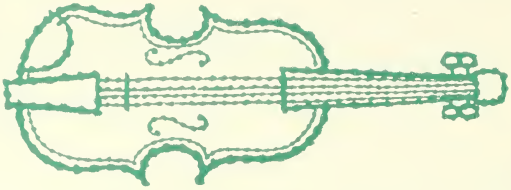

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Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) 60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

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Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

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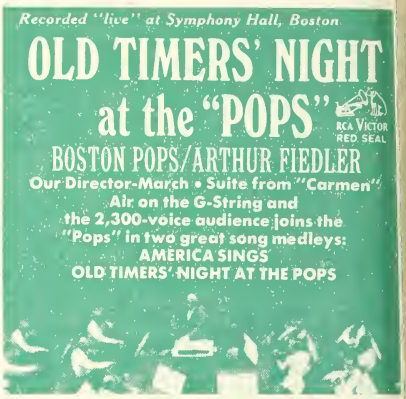

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RHAPSODY ON A THEME OF PAGANINI — RACHMANINOFF (1873–1943)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

RONALD HODGES, Professor of Music at Mt. Holyoke College, has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first such program to be given in the United States.

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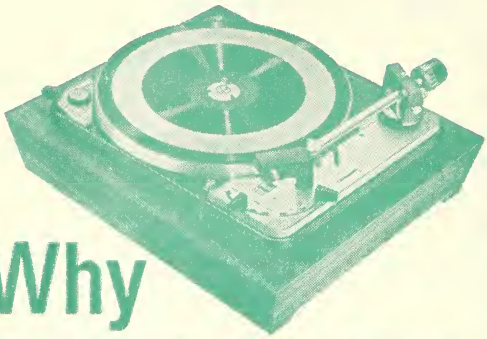

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Lark	.50	Raleigh, plain & filter	.50
Lucky Strike	.50	Herbert Tareyton, plain & filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	True	.50

CABARET – JOHN KANDER

From Christopher Isherwood's *Berlin Stories,* John van Druten gathered inspiration for the play, *I Am a Camera.* This in turn was the basis of the prize-winning musical, *Cabaret,* with book by Joe Masteroff, lyrics by Fred Ebb, and music by John Kander.

OVERTURE TO "SEMIRAMIDE" – ROSSINI (1792–1868).

A visit to Beethoven, who had advised him to stick to comedy, aroused the aspirations of Rossini to show in this opera that he could compose just as seriously as he could in the opposite jocular vein of "The Barber of Seville." He was only partially successful.

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

BALLET OF THE HOURS, FROM "LA GIOCONDA" – PONCHIELLI (1834–1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

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Here are the tunes included, and the shows in which they were introduced:

Give My Regards to Broadway – Little Johnny Jones (1904)
Mary's a Grand Old Name – 45 Minutes from Broadway (1905)
Nellie Kelly I Love You – Little Nellie Kelly (1922)
You're a Grand Old Flag – George Washington, Jr. (1906)
You Remind Me of My Mother – Little Nellie Kelly (1922)
Harrigan – Fifty Miles from Boston (1907)
Yankee Doodle Dandy – Little Johnny Jones (1904)

It would have been nice if, before the concert, you'd taken the lady to Schrafft's.

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THURSDAY EVENING, MAY 18, *at* 8:30 *o'clock*

Twenty-second Program

*Sambre et Meuse . . . . . *Planquette*

*Voices of Spring, Waltzes . . . *Strauss*

*Ritual Fire Dance . . . . . *Falla*

*Marche Slave . . . . . *Tchaikovsky*

Piano Concerto No. 1 in B flat minor, Op. 23 *Tchaikovsky*

I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: RUFLANA ANTONOWICZ

THE SIMMONS COLLEGE GLEE CLUB

PROFESSOR BURTON A. CLEAVES, *Conductor*

FRANK TAYLOR, Accompanist

The Simmons College Hymn: Hail, Alma Mater . *Keller*

Where E'er You Walk, from the Oratorio "Semele" *Handel*

Canticle of Wisdom . . . . . *Daniels*

Selection from "Mary Poppins" . . . *Sherman & Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim-Chim-Cheree

*Java . . . . . *Friday–Toussant–Tyler*

Cabaret . . . . . *Kander*

Among those present: Alumnae Association of Simmons College; Vassar Club of Boston

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PIANO CONCERTO No. 1 – TCHAIKOVSKY (1840–1893)

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Elatedly, Tchaikovsky wrote to Rimsky-Korsakoff:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

The Concerto was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. He certainly had earned the honor, when he wrote to the disappointed composer that he found the ideas original, noble and powerful; the form mature, the style distinguished.

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FRIDAY EVENING, MAY 19, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-third Program

*French Military March — *Saint-Saëns*

*Overture to "Die Fledermaus" — *Strauss*

*Largo, from the "New World" Symphony — *Dvořák*

*Bolero — *Ravel*

*Rhapsody in Blue for Piano and Orchestra — *Gershwin*

Soloist: LEO LITWIN

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE

JAMES H. REMLEY, Director

FRANK TAYLOR, Accompanist

Anthem for Spring, from "Cavalleria Rusticana" — *Mascagni-Simeone*

Climb Every Mountain, from "The Sound of Music" — *Rodgers*

Excerpts from "Milk and Honey" . . . . . — *Herman-Warnick*

THE ALMA MATER

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Theme from "A Summer Place" — *Steiner*

*Mack the Knife, from "The Threepenny Opera" — *Weill*

Among those present: Lasell Junior College

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Anthony Paratore is a graduate of the School of Fine and Applied Arts at B. U., where he was a piano pupil of Bela Nagy. He also has coached with Leo Litwin.

Ruflana Antonowicz. An instructor in the Vassar Music Department, she has appeared as pianist on concert tours in Europe and South America. She won the 1965 International Competition at Geneva and another international competition in Rio de Janeiro.

Peter T. Bodge. Born and educated in Westbrook, Maine, Bodge established himself as a professional musician while still a schoolboy. In his 'teens he was orchestra conductor and arranger for summer theater productions during the hey-day of George M. Cohan.

FALLA, NATIVE PIONEER OF SPANISH MUSIC

His music is inherently Spanish by his complete assimilation of varying characteristics of music in different sections of Spain. Rarely do his works incorporate actual themes from Spanish folk music. But his original melodies, and his rhythmic patterns are true in spirit.

MARCHE SLAVE (Slavic—not Slave—March)—TCHAIKOVSKY

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

"BOLERO"—MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

The Saturday night concerts will be broadcast live by the following stations:

WGBH-FM, Boston
WCRB-AM-FM, Boston
WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 20, *at* 8:30 *o'clock*

Twenty-fourth Program

*Triumphal March from "Aida" — *Verdi*

*Overture to "William Tell" — *Rossini*

Serenade — *Schubert*

Finale from Piano Concerto No. 1, in C major, Op. 15 — *Beethoven*

Rondo: Allegro

(First Performance in Boston)

Soloist: BRUCE LEWIS

Concerto in E major for Double Bass and Orchestra — *Dittersdorf*

I. Allegro moderato
II. Adagio
III. Allegro

Soloist: BELA WURTZLER

*Bolero — *Ravel*

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Theme from "A Man and a Woman" — *Lai*

*Wedding Dance — *Press*

Among those present: Massachusetts Kidney Foundation; Women's Fellowship of Mathewson Street Church, Mathewson Street, Providence, R. I.

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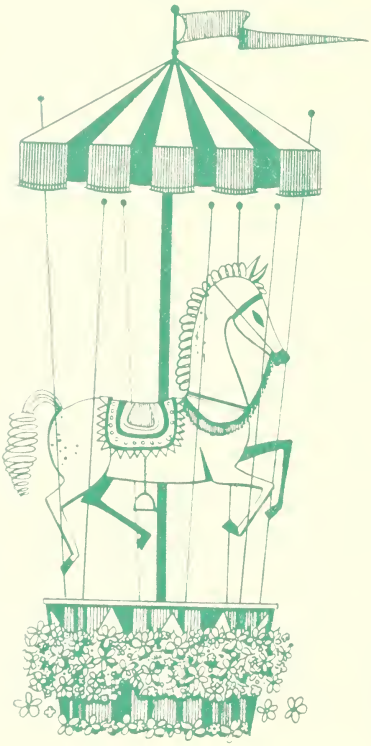

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CASTING LIGHT ON BOSTON

(From "Dictionary of Boston")

Electric Light (The). — In very r cent years this light has been quite exte sively introduced into the city. In 188 the privilege of lighting Scollay Squa was secured by the Brush Electric Ligl Company; it having introduced the ligl to some extent in illuminating the e terior, and in a few cases the interior, c stores and hotels here. Later other con panies obtained a foothold in the cit and during 1882-83 the streets have bee more extensively lighted by electricit than ever before since the introductio of the new light. It has also been utilize to a greater extent in illuminatin interiors.

Besides Scollay Square, portions c Court, State, Washington, and Tremon Streets, Park Square, and other section are lighted with the electric light, whicl is furnished by three companies,—th Brush, the Weston, and the American The city provides the posts from whicl the lamps are suspended, the companie supplying the lamps and the light. Th city pays at the rate of 65 cents per ligh per night.

The light is also employed in front o a large number of stores, hotels, an public places. In the Tremont House an in Young's Hotel, several of the hall and large dining-rooms are thus illumi nated; also the outside of the Hotel Brunswick, and the interior of the Hotel Vendome in part. Into the latter the Edison incandescent light is introduced. It is attached to the chandeliers in the large dining-room, is used in the passen ger-elevator, and employed as portable lamps in the office and reading-rooms.

This light has also been introduced into the "Herald" and "Advertiser" of fices, the Bijou Theatre, and several large manufacturing and business concerns. It is proposed to immediately introduce it into dwellings, supplying the electricity from central stations situated in different sections of the city, along wires in pipes laid underground, and entering the houses through meters; the occupants being charged for the use of the elec tricity as recorded by this meter, in the same manner as is done with gas.

The Brush Company has two large generating stations, one near Merrimack Street, and the other in the Back-bay dis trict; and the Weston's principal generat ing-station is near the corner of South and Beach Streets.

LARGO FROM "NEW WORLD" SYMPHONY – DVOŘÁK

There are two conflicting stories about the origin of the Largo, from two good authorities. Miss Alice Fletcher, distinguished collector of American Indian tribal music, is said to have been told by Dvořák that he took the tune from an Osage song which he heard in Iowa. William Arms Fisher, once a teaching associate of Dvořák in a New York school, had a different story. He sat in a box with the Czech composer when the symphony was first performed (in New York, Anton Seidel conducting). According to Fisher, Dvořák told him then that the Largo and the rest of the symphony were wholly original.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

"WEST SIDE STORY" – BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets.

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KHACHATURIAN: GAYNE SUITE

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TRIUMPHAL MARCH FROM "AÏDA" – VERDI (1813–1901)

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, Princess of Egypt. Aïda's secret is that she really is Princess of Ethiopia, and daughter of King Amonasro, now a captive in chains.

OVERTURE TO "WILLIAM TELL" – ROSSINI (1792–1868)

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

PIANO CONCERTO No. 1 – BEETHOVEN (1770–1827)

Actually, the concerto that has become known as No. 1 was composed after the one listed as No. 2. The numbers represent the order of publication. Both of these early concertos reflect Beethoven's admiration for Mozart.

CARL DITTERS VON DITTERSDORF (1739–1799)

His former fame has been eclipsed by the genius of his friend, Mozart. However, his music has qualities deserving revival.

BELA WURTZLER came to the United States after the Hungarian Revolution of 1956. For nine years he had served as assistant principal of the Budapest Philharmonia Orchestra and the State Opera. He became assistant principal of the Detroit Symphony before coming to Boston to join the Boston Symphony Orchestra.

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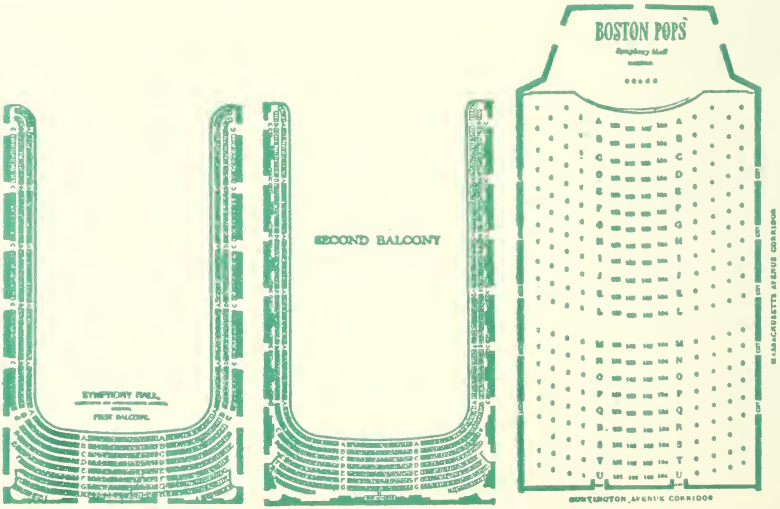

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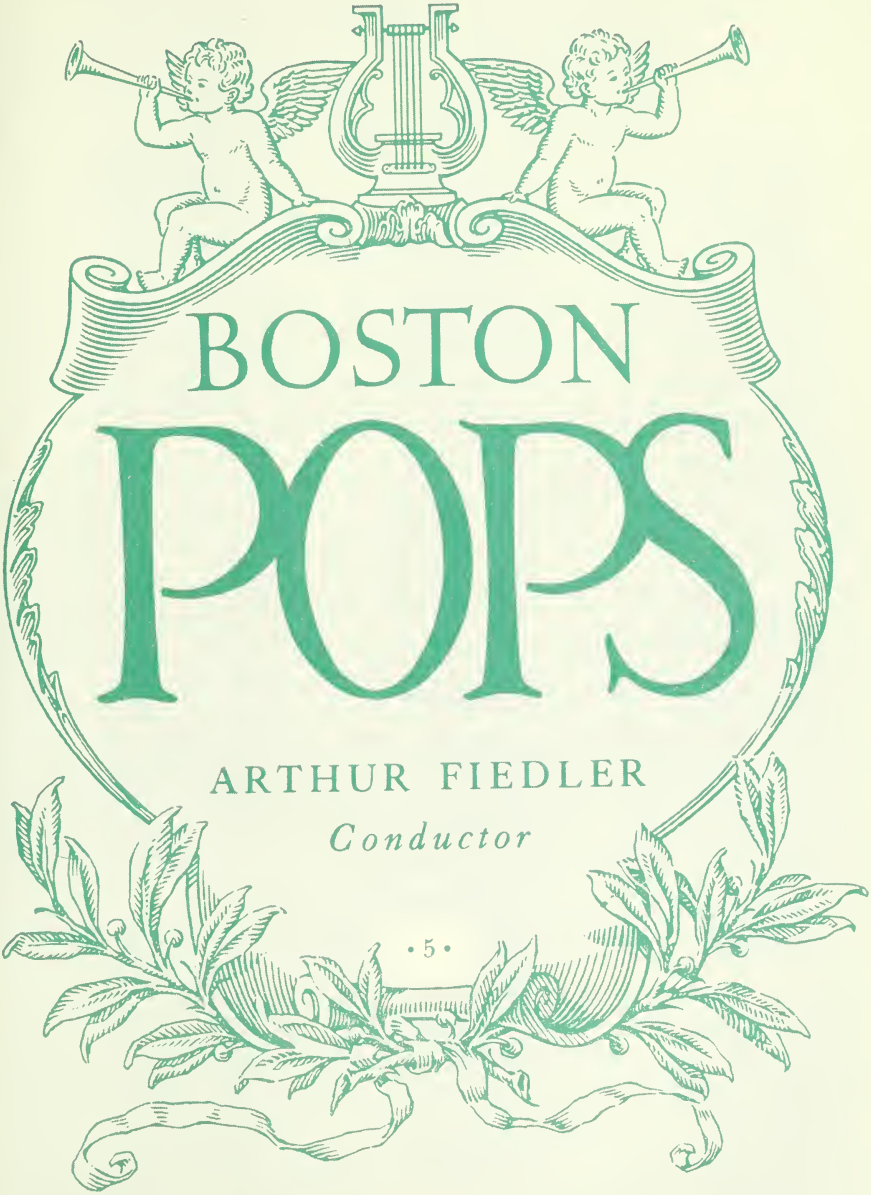

EIGHTY-SECOND SEASON

1967

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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First Violins
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses
Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
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The Boston Pops

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Program Notes

By Laning Humphrey

TRANS-PACIFIC INTEREST AT POPS

Three soloists appearing on the Pops programs of Tuesday and Thursday (May 23 and 25) will give these concerts special international significance. Konosuke Ono, violist, and Soichi Katsuta, cellist, are Japanese exchange musicians. While they have been playing in the Boston Symphony concerts, and now the Pops, two BSO players, Robert Karol, violist, and Richard Kapuscinski, cellist, have been playing in the Japan Philharmonic in Tokyo. At the Pops on Tuesday, the two Japanese gentlemen will be making their first Symphony Hall appearances as soloists.

On Thursday a young lady coming to B.U. from Tokyo, Miss Ikuko Mizuno, will present a violin solo.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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MONDAY EVENING, MAY 22, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Twenty-fifth Program

*Radetzky March — *Johann Strauss, Sr.*
*Overture to "Orpheus in Hades" — *Offenbach*
*Fantasia on "Greensleeves" — *Vaughan Williams*
*By the Beautiful Blue Danube, Waltzes — *Johann Strauss, Jr.*

Piano Concerto No. 2, in G minor, Op. 22 — *Saint-Saëns*
I. Andante sostenuto
II. Allegro scherzando
III. Presto

Soloist: DEBORAH MORIARTY

THE BROOKLINE HIGH SCHOOL CONCERT CHOIR
WILLIAM A. SEYMOUR, Conductor
CAROLYN DONOHUE, Accompanist

He Watching over Israel . . . . . *Mendelssohn*
Ride the Chariot . . . . . *arr. Smith*
Somewhere, My Love, from "Dr. Zhivago" . . . . *Jarre*
The Impossible Dream, from "The Man from LaMancha" *Leigh*

*Selection from "Fiddler on the Roof" . . . . . *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

*Java . . . . . *Friday–Toussant–Tyler*
*Colonel Bogey March . . . . . *Alford*

Among those present: American Institute of Banking; Boston Skidmore College Club; Brookline Teachers' Club; North Shore Babies' and Children's Hospital

*RCA VICTOR RECORDS — BALDWIN PIANO

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RADETZKY MARCH – JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by the father of the "Waltz King."

JOHANN STRAUSS, THE ELDER (1804–1849), is called "The Father of the Waltz." With his partner, Josef Lanner, he pioneered the enlargement of the waltz from a short, repetitive utility piece for dancing, to a varied composition notable for its range of sentimental and orchestral interest. In this he ultimately surpassed Lanner.

He also created a remarkable orchestra which, under his leadership, won great fame in his native Vienna, and throughout Europe on tours.

CONCERTO FOR PIANO, No. 2 – SAINT-SAËNS (1835–1921).

Liszt wrote of the Second Concerto to the composer that "the form of it is new and happy," and praised the manner in which the pianist was given a highly effective part without detriment to the composition as a whole.

DEBORAH MORIARTY, a junior at Lowell High School, appeared as soloist at the Symphony Hall Youth Concerts at the age of thirteen. She has studied piano under Anna Scannell, Jeannette Giguere, and for the past year under Beveridge Webster, of the Juilliard School of Music in New York.

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TUESDAY EVENING, MAY 23, *at* 8:30 *o'clock*

Twenty-sixth Program

*Rakóczy March — *Berlioz*

*Overture to "Oberon" — *Weber*

Concerto in E major for Viola — *Vivaldi*

Allegro — Andante — Allegro

Soloist: KONOSUKE ONO

Finale from Symphony No. 4 — *Tchaikovsky*

Elegy for Violoncello and Orchestra, Op. 24 — *Fauré*

Intermezzo from Concerto in D minor, for Violoncello — *Lalo*

Soloist SOICHI KATSUTA

*Suite from "Gayne" — *Khachaturian*

Dance of the Rose Maidens — Lullaby — Sabre Dance

---

*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*Mame — *Herman*

*Farandole, from "L'Arlésienne," Suite No. 2 — *Bizet*

Among those present: National Association of Mutual Savings Banks

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FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
Symphony No. 33, K. 319
Piano Concerto, K. 466
Frank
Adagio and Fugue, K. 546
Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
March, K. 408
Piano Concerto, K. 456
Crochet
Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
Divertimento, K. 205
Piano Concerto, K. 491
Frank
Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
Sinfonia in C
Cello Concerto in D **(Janigro)**
Flute Concerto **(Dwyer)**
Concerto "Alla Rustica"
Bassoon Concerto in E minor **(Walt)**
Oboe Concerto in D minor **(Gomberg)**
Piccolo Concerto in C minor **(Schaefer)**
Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

Suite No. 3
Wedding Cantata **(Boatwright)**
Violin Concerto in A minor **(Silverstein)**
Cantata No. 174
Wolff, Bullard, Krause, Tanglewood Choir

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, MAY 24, *at* 8:30 *o'clock*

HOME FOR ITALIAN CHILDREN NIGHT

Twenty-seventh Program

Les Toréadors, from "Carmen" — *Bizet*

Overture to "L'Italiana in Algeri" — *Rossini*

Ballet Music from "Aida" — *Verdi*

Sacred Dance — Dance of the Little Black Slaves — Ballabile

Piano Concerto No. 1 in B flat minor, Op 23 — *Tchaikovsky*

I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: ANTHONY PARATORE

*Selection from "Fiddler on the Roof" — *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

The Impossible Dream, from "The Man from LaMancha" — *Leigh*

*The Stars and Stripes Forever — *Sousa*

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OVERTURE TO "OBERON" – WEBER

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

ANTONIO VIVALDI (1669(?)–1741)

According to the French musicologist, Henry Prunière:

"Vivaldi revolutionized the structure of the concerto grosso. . . . Like the operatic tenor, the violinist now exhibits his virtuosity against the orchestral background. . . . Some of the slow movements are as sublime as anything in music."

KONOSUKE ONO, one of the Japanese exchange players, is a graduate of Kuniachi Music University. He has played with the Asahi Broadcasting Co. Symphony Orchestra, the Tokyo Symphony Orchestra, and most recently the Japan Philharmonic Symphony Orchestra. He sits in the chair of Robert Karol, BSO violist, now in Tokyo.

SYMPHONY No. 4 IN F MINOR – TCHAIKOVSKY (1840–1893)

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

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BOLLINGER CHAMPAGNE
Favorite of London, world's most discriminating market. Imported from Ay-Champagne, France.

DUFF GORDON SHERRIES
Imported by us in casks from Spain's Duff Gordon, world famous shippers of sherry.

S. S. P. GOLD COAST WINES
American wines of established reputation bottled under our own House label.

TAVEL
Château d'Aqueria
A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE
American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL
A delicious sparkling wine imported from Saumur, France.

POPS WINE LIST

Please order by number and indicate whether you wish a bottle or ½ bottle.

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

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BEER AND ALE LIST ON PAGE 17

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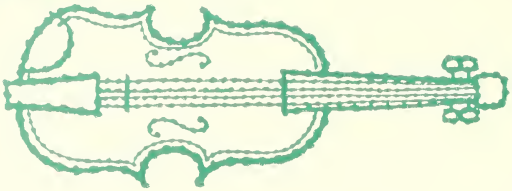

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SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) 60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

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Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
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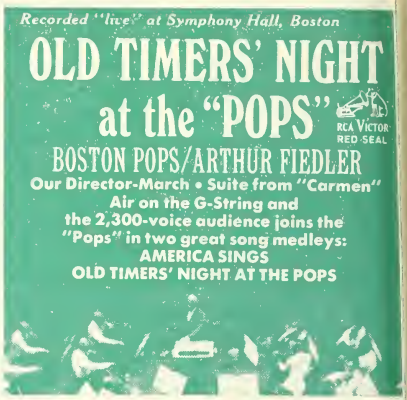

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GABRIEL-URBAIN FAURÉ (1845–1924)

An influential figure in modern French music, both as composer and teacher. In his compositions he used old forms in a broadened manner, and developed a style recognized by the French as typical of their temperament. Among his noted pupils were Ravel and Enesco.

ELEGY FOR VIOLONCELLO, *Op.* 24 – FAURÉ (1845–1924)

One of his best-known miniatures, this work is characteristic of Fauré's expressiveness attained with avoidance of exaggeration. Originally written for cello and piano, it loses none of its finely-balanced beauty when orchestrated.

(VICTOR ANTOINE) EDOUARD LALO (1823–1892)

Starting his career as a viola player, he became eminent as a French composer only after the age of forty. His works in various forms are noted for their quality of color, made familiar at the Pops in his "Symphonie Espagnole," for Violin and Orchestra, and the Overture to his opera, "Le Roi d'Ys," for example.

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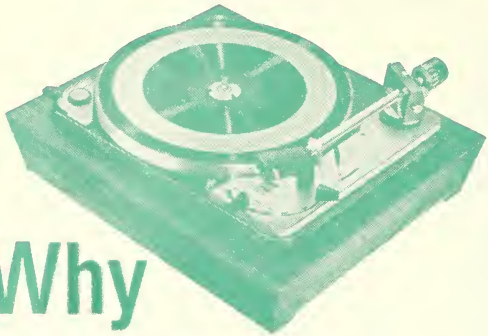

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Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	True	.50

SOICHI KATSUTA, now serving in the cello section in place of Richard Kapuscinski, is a graduate of Toho Gakuen University, where he studied piano and voice as well as cello. He has played with the Japan Philharmonic Symphony Orchestra since 1964.

TOREADOR SONG FROM "CARMEN" – BIZET

At the Lillas Pastia Inn on the outskirts of Seville, Carmen and two Gypsy companions entertain at a lively drinking and dancing party. The sound of singing in the distance heralds the arrival of the popular matador, Escamillo. In the "Toreador Song" he describes a bull fight in detail, with the dark eyes of admiring ladies intent upon his brave actions in the arena. The dark eyes that attract him now, however, are those of Carmen.

BALLET MUSIC FROM "AÏDA" – VERDI (1813–1901).

In the opera, this is the accompaniment for a group of Moorish slaves, who dance for the amusement of Amneris, Princess of Egypt. Aïda, also a slave to her, is a captive princess.

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WATER MUSIC – HANDEL (1685–1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with the Royal Barge laden with lords and ladies, and accompanied by fifty barge-drawn musicians playing the Suite.

ANTHONY PARATORE is a graduate of the School of Fine and Applied Arts at B. U., where he was a piano pupil of Bela Nagy. He also has coached with Leo Litwin.

It would have been nice if, before the concert, you'd taken the lady to Schrafft's.

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THURSDAY EVENING, MAY 25, *at* 8:30 *o'clock*

BOSTON UNIVERSITY NIGHT

Twenty-eighth Program

*Rakóczy March — *Berlioz*

Suite from "The Water Music" — *Handel–Harty*
Allegro — Air — Allegro deciso

Tambourin Chinois — *Kreisler*

Academic Festival Overture — *Brahms*

Violin Concerto No. 4 in D, K. 218 — *Mozart*
I. Allegro
II. Andante Cantabile
III. Rondo
Soloist: IKUKO MIZUNO

BOSTON UNIVERSITY SONGS
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Boston University Hymn
Conducted by ROBERT WINSLOW
Director of the BU Concert Band

*Selection from "Fiddler on the Roof" — *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

Cabaret — *Kander*

*The Great Race March — *Mancini*

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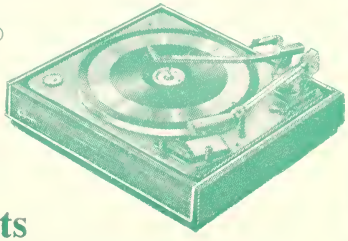

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PIANO CONCERTO No. 1 – TCHAIKOVSKY (1840–1893)

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Elatedly, Tchaikovsky wrote to Rimsky-Korsakoff:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

The Concerto was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. He certainly had earned the honor, when he wrote to the disappointed composer that he found the ideas original, noble and powerful; the form mature, the style distinguished.

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FRIDAY EVENING, MAY 26, *at* 8:30 *o'clock*

Twenty-ninth Program

*Knightsbridge March — *Coates*

*Overture to "The Merry Wives of Windsor" — *Nicolai*

Micaela's Air, from "Carmen" — *Bizet*

Soloist: TERESA BRYANT

*Bolero — *Ravel*

Oboe Concerto No. 3, in G minor — *Handel*

Grave — Allegro
Sarabande: Largo
Finale: Allegro

Soloist: MARTIN YAFFE

*Suite from the Ballet "Swan Lake" — *Tchaikovsky*

Opening Scene — Valse — Dance of the Swans — Czardas

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Cabaret — *Kander*

*Mame — *Herman*

Among those present: Bentley College; Girls' Latin School; Newton High School; St. Andrew's Episcopal Church, Framingham; Society of Colonial Wars in Massachusetts

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ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

VIOLIN CONCERTO IN D MAJOR, K. 218 – MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with art rivalling his performances as one of the great pianists of his day.

Ikuko Mizuno, a twenty-four-year-old violinist from Tokyo, came to this country in 1965 on a scholarship, and now is studying at Boston University under Roman Totenberg, noted concert violinist.

OVERTURE TO "THE MERRY WIVES OF WINDSOR" – NICOLAI (1810–1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

Teresa Bryant. A soprano from Newton South High School, she has held leading roles in both dramatic and musical productions. She has attended Ernest Chamberlain's Theatre Arts Class, sings in choral groups, studies voice with Raymond Smith, and theory with David Kaplan, of whose Concert Choir she is a member.

OBOE CONCERTO NO. 3, IN G MINOR – HANDEL

One of a set of six which Handel composed for this double reed instrument, and published in 1734.

The Saturday night concerts will be broadcast live by the following stations:

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WCRQ, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, MAY 27, *at* 8:30 *o'clock*

Thirtieth Program

Blue Towers, Loyalty March . . . . . *Fine*

Academic Festival Overture . . . . . *Brahms*

From the Concerto in G major, for Viola *Telemann*
Largo — Allegro
Soloist: BETTY HAUCK

*Little Fugue in G minor . . . . . *Bach*

Piano Concerto in A minor . . . . . *Schumann*
I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace
Soloist: ILAN ROGOFF

---

*Selection from "West Side Story" . . . . . *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

Lara's Theme from "Dr. Zhivago" . . . . . *Jarre*

*Farandole, from "L'Arlésienne," Suite No. 2 . . . . . *Bizet*

Among those present: Brandeis University Alumni Association

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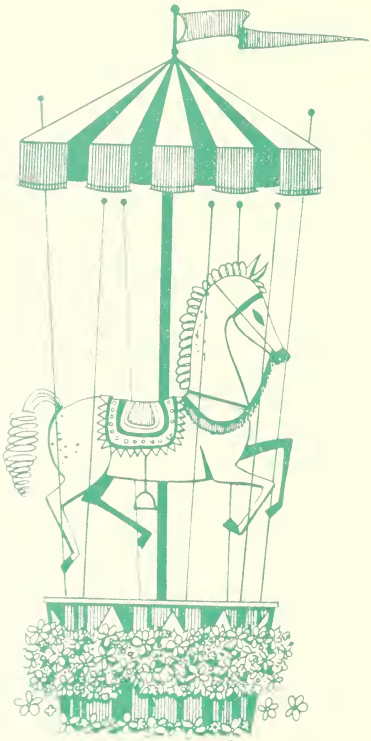

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CASTING LIGHT ON BOSTON

(From "King's Dictionary of Boston," published in 1883)

Electric Light (The). — In very recent years this light has been quite extensively introduced into the city. In 1880 the privilege of lighting Scollay Square was secured by the Brush Electric Light Company; it having introduced the light to some extent in illuminating the exterior, and in a few cases the interior, of stores and hotels here. Later other companies obtained a foothold in the city; and during 1882-83 the streets have been more extensively lighted by electricity than ever before since the introduction of the new light. It has also been utilized to a greater extent in illuminating interiors.

Besides Scollay Square, portions of Court, State, Washington, and Tremont Streets, Park Square, and other sections are lighted with the electric light, which is furnished by three companies,—the Brush, the Weston, and the American. The city provides the posts from which the lamps are suspended, the companies supplying the lamps and the light. The city pays at the rate of 65 cents per light per night.

The light is also employed in front of a large number of stores, hotels, and public places. In the Tremont House and in Young's Hotel, several of the halls and large dining-rooms are thus illuminated; also the outside of the Hotel Brunswick, and the interior of the Hotel Vendome in part. Into the latter the Edison incandescent light is introduced. It is attached to the chandeliers in the large dining-room, is used in the passenger-elevator, and employed as portable lamps in the office and reading-rooms.

This light has also been introduced into the "Herald" and "Advertiser" offices, the Bijou Theatre, and several large manufacturing and business concerns. It is proposed to immediately introduce it into dwellings, supplying the electricity from central stations situated in different sections of the city, along wires in pipes laid underground, and entering the houses through meters; the occupants being charged for the use of the electricity as recorded by this meter, in the same manner as is done with gas.

The Brush Company has two large generating stations, one near Merrimack Street, and the other in the Back-bay district; and the Weston's principal generating-station is near the corner of South and Beach Streets.

Martin Yaffee plays principal oboe in the Newton High School Orchestra and the Greater Boston Youth Symphony Orchestra. He has appeared as soloist with several orchestras in metropolitan Boston, and studies under John Holmes, principal oboist of the Pops. Also, he has been a music theory pupil of Henry Lasker.

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

SUITE FROM "SWAN LAKE" – TCHAIKOVSKY (1840–1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty" and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

GEORG PHILIPP TELEMANN (1681–1767)

This German composer wrote in a style transitional between Johann Sebastian Bach (his friend), and Josef Haydn, but with some French influence. He composed a number of operas, oratorios, vocal and instrumental works – including some beautiful works for recorder. For forty-six years he held a dominant musical position in the city of Hamburg – being even better known and esteemed than Bach.

Betty Hauck, a Brandeis University junior, has studied viola under Eleftherios Eleftheratkis and Lillian Fuchs of the Manhattan School of Music. She has soloed with the Greater Boston Youth Symphony Orchestra and has served as concert mistress of the Brandeis Orchestra.

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PIANO CONCERTO IN A MINOR – SCHUMANN (1810–1856)

Originally the composer thought only of writing a piano solo for his bride of a year, the former Clara Wieck, pianist. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

ILAN ROGOFF. Born in Tel Aviv, this gifted pianist has been a member of the Israel Philharmonic Orchestra since the age of twelve. He has won a number of honors, including scholarships from the America-Israel Cultural Foundation in Brussels. He came to this country last fall and played in the first of the 1966–67 Youth Concerts under Harry Ellis Dickson.

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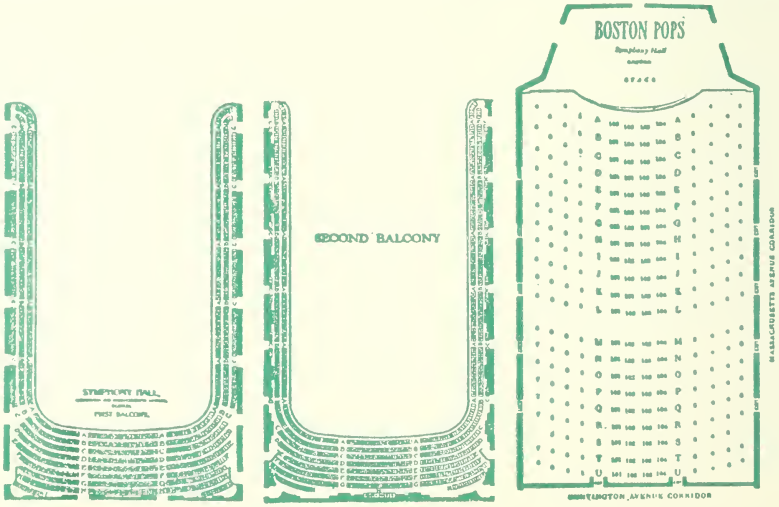

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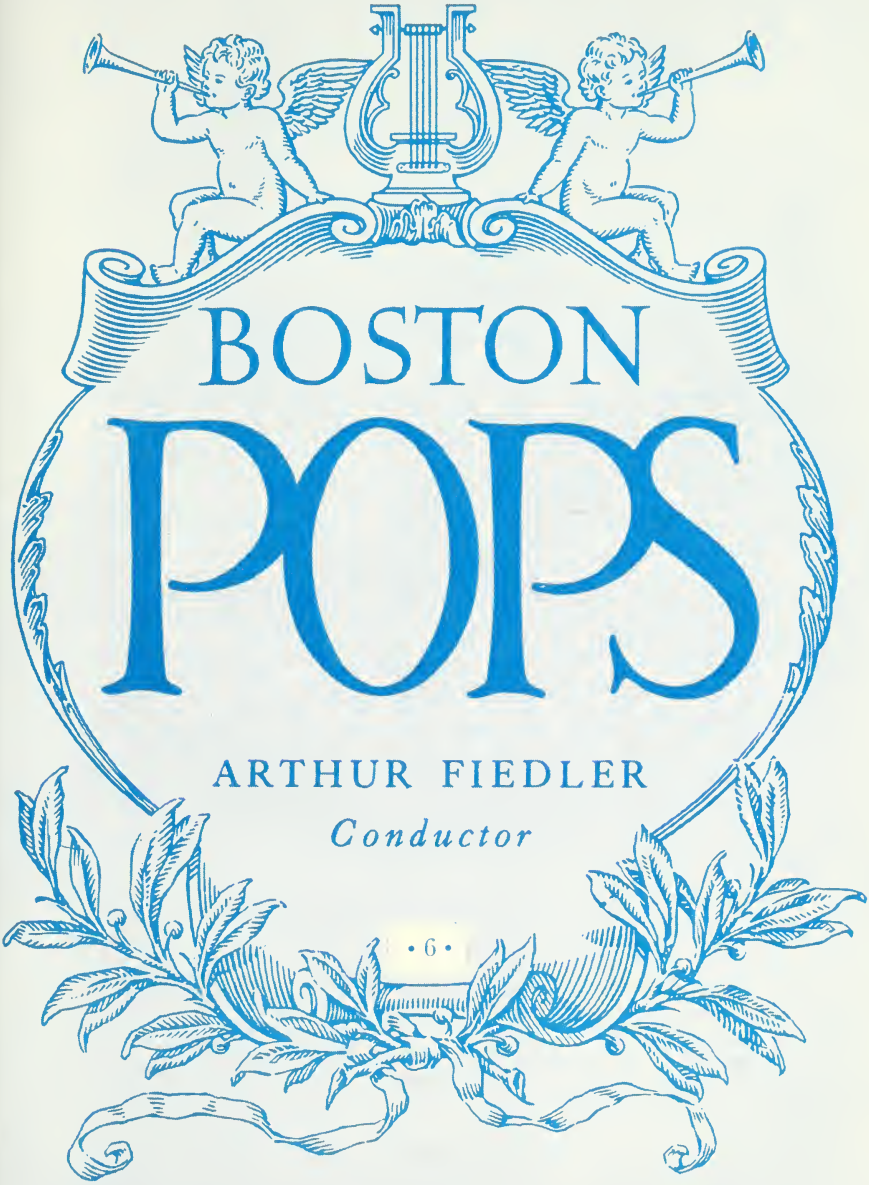

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1967

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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First Violins
Alfred Krips
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Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses
Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

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By Laning Humphrey

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their ninth season next Fall, the dates will be: November 4 and 11, January 13 and 20, March 9 and 16.

THE BOSTON POPS MARCH – GOLD

Ernest Gold, composer of the music for the notable films, *Exodus* and *Ship of Fools,* wrote this music specially for the Boston Pops, and dedicated it to Arthur Fiedler.

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Thirty-first Program

The Boston Pops March . . . . . *Gold*

*Finlandia, Tone Poem . . . . *Sibelius*

Panis Angelicus . . . . . *Franck*

*From "The Irish Suite" . . . . . *Anderson*

Wearing of the Green — Minstrel Boy — Rakes of Mallow

Piano Concerto in A minor . . . . . *Schumann*

I. Allegro affetuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: ILAN ROGOFF

*Selection from "Fiddler on the Roof" . . . . . *Bock*

Fiddler on the Roof — Matchmaker, Matchmaker — Far from the Home I Love — Miracle of Miracles — Sunrise, Sunset — Anatevka — To Life

Lara's Theme from "Dr. Zhivago" . . . . . *Jarre*

Winchester Cathedral . . . . . *Stephens*

Among those present: Boston Archdiocesan Council of Catholic Nurses; Couple's Club, Needham Congregational Church; Emmanuel College, Senior Class; Framingham State College, Senior Class; St. Brigid's Couple's Club

*RCA VICTOR RECORDS

BALDWIN PIANO

"FINLANDIA," TONE POEM – SIBELIUS

Making his first and only visit to America in June, 1914, Sibelius himself conducted this tone-poem in a program devoted to his own works, at the Norfolk (Conn.) Music Festival. He had come in response to the invitation of Carl Stoeckel, who brought fame to Connecticut by presenting summer music festivals on his estate at Norfolk.

PIANO CONCERTO IN A MINOR – SCHUMANN (1810–1856)

Originally the composer thought only of writing a piano solo for his bride of a year, the former Clara Wieck, pianist. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

ILAN ROGOFF. Born in Tel Aviv, this gifted pianist has been a member of the Israel Philharmonic Orchestra since the age of twelve. He has won a number of honors, including scholarships from the America-Israel Cultural Foundation in Brussels. He came to this country last fall and played in the first of the 1966–67 Youth Concerts under Harry Ellis Dickson.

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TUESDAY EVENING, MAY 30, *at* 8:30 *o'clock*

Thirty-second Program

*Boston Commandery March — *Carter*

*Overture to "Mignon" — *Thomas*

Latin American Symphonette — *Gould*
Rhumba — Tango — Guaracha — Conga

Naughty Limericks — *Shchedrin*

*Rhapsody in Blue, for Piano and Orchestra — *Gershwin*
Soloist: ARTHUR MACKENZIE

Lara's Theme from "Dr. Zhivago" — *Jarre*

*Love Is a Many-Splendored Thing — *Fain*

Salute to the Armed Forces — *arr. Bodge*
The Marine Hymn — Semper Paratus — The Air Force Song — Anchors Aweigh — The Army Song — God Bless America

Among those present: Council of Churches, Lexington; Knights Templar

*RCA VICTOR RECORDS — BALDWIN PIANO

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BOSTON SYMPHONY ORCHESTRA — ERICH LEINSDORF, *Music Director*

Fridays at 9:00 • Saturdays at 8:00 • Sundays at 2:30

FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466
  Frank
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456
  Crochet
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491
  Frank
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174
  Wolff, Bullard, Krause, Tanglewood Choir

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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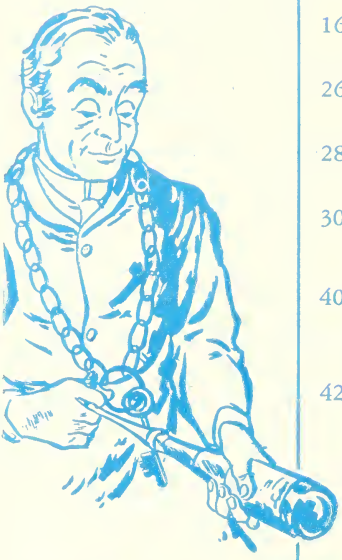

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, MAY 31, *at* 8:30 *o'clock*

Thirty-third Program

*Entrance of the Guests, from "Tannhäuser" — *Wagner*

*First Movement from "The Unfinished" Symphony — *Schubert*
Allegro moderato

*Fantasia on "Greensleeves" — *Vaughan Williams*

Academic Festival Overture — *Brahms*

Piano Concerto No. 2, in D minor, Op. 23 — *MacDowell*

I. Larghetto calmato
II. Presto giocoso
III. Largo; molto allegro

Soloist: JOELA JONES

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*Dancing Through the Years — *arr. Hayman*
Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*The Shadow of Your Smile, from "The Sandpiper" — *Mandel*

Cabaret — *Kander*

Among those present: Massachusetts General Hospital; State College at Boston, Senior Class; State College at Lowell, Senior Class

*RCA VICTOR RECORDS — BALDWIN PIANO

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IRISH SUITE – LEROY ANDERSON

Commissioned by The Eire Society of Boston.

The tunes are drawn from the "Irish Melodies" of Tom Moore, who got them from the Bunting collections.

BOSTON COMMANDERY MARCH – CARTER (1841–1934).

For more than half a century it was said around Boston that "no important affair would be complete without Carter's Band."

Thomas M. Carter and his men played in many parts of the country for conclaves of the Knights Templars. Of this activity this march is his memorial.

OVERTURE TO "MIGNON" – THOMAS (1811–1896)

In the lovely slow melody, Mignon sings of the beautiful warm southern country where she vaguely remembers once living. "Knowest thou that land?" are the opening words of her song.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

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S. S. P. GOLD COAST WINES

American wines of established reputation bottled under our own House label.

TAVEL

Château d'Aqueria

A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE

American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

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A delicious sparkling wine imported from Saumur, France.

POPS WINE LIST

Please order by number and indicate whether you wish a bottle or ½ bottle.

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

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WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

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45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

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40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	*Glass*
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

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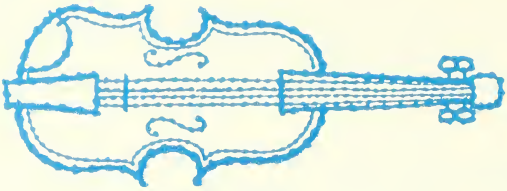

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Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham	.95	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.10	Breast of Turkey	1.25
Country Ham and Swiss Cheese	1.10	Swiss Cheese	.75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake—Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels	.25		Cheese Wafers	.25	
Extra Large Peanuts	.35	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.55	.85	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.65	.95			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.85	Chocolates	.30
Butter Creams	1.10	Jelly Gems, Assorted	.85
Miniatures—½ lb.	1.10	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Canada Dry Wink	.25
Lemonade, Glass	.50	Cott Ginger Ale, 7 oz.	.25
Lemonade, Pitcher	2.00	Simpson Spring Ginger Ale, 8 oz.	.25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Darjeeling Blend Tea, Pot	.30
Ice Coffee	.35	Salada Ice Tea Mix	.35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor

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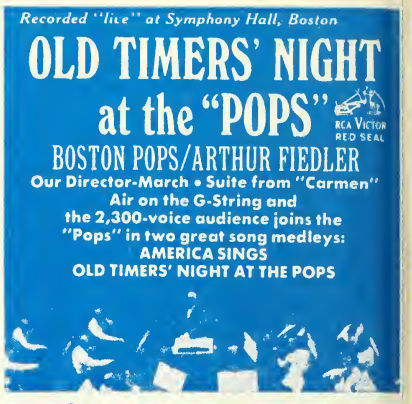

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ARTHUR MACKENZIE. Young in years, he is a concert veteran—appearing often at the Pops, elsewhere in the United States and abroad.

LOVE IS A MANY-SPLENDORED THING—FAIN.

The plot of the film-play featuring this song is concerned with the frustrated love of Han Suyin, beautiful Eurasian lady physician, for the American newsman, Elliot. His indifferent wife refuses a divorce, and he is killed in the Korean War.

PETER T. BODGE. Born and educated in Westbrook, Maine, Bodge established himself as a professional musician while still a schoolboy. In his 'teens he was orchestra conductor and arranger for summer theater productions during the hey-day of George M. Cohan.

If a hit tune is to be effective at the Pops, it must be so arranged as to take advantage of the large-scale resources of the Pops Orchestra, and at the same time preserve its original character. Peter Bodge has been solving that problem for many years of Arthur Fiedler's conductorship.

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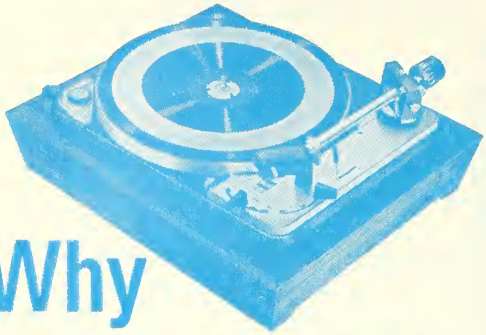

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Kent king	.50	Parliament	.50
Lark	.50	Raleigh, plain & filter	.50
Lucky Strike	.50	Herbert Tareyton, plain & filter	.50
Marlboro	.50	Winston	.50
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ENTRANCE OF THE GUESTS ("TANNHÄUSER") – RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

"UNFINISHED" SYMPHONY – SCHUBERT (1797–1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

FANTASIA ON "GREENSLEEVES" – VAUGHAN WILLIAMS

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following lovelorn sentiments:

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ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

It would have been nice if, before the concert, you'd taken the lady to Schrafft's.

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THURSDAY EVENING, JUNE 1, *at* 8:30 *o'clock*

TUFTS NIGHT

Thirty-fourth Program

PROFESSOR KENNETH MACKILLOP, JR., Conducting

*Overture to "Fingal's Cave" . . . *Mendelssohn*

Finale from Piano Concerto, No. 2
in D minor, Op. 40 . . . *Mendelssohn*
Presto Scherzando

Soloist: STEVEN BUTLER BROWN '67

SONGS OF TUFTS UNIVERSITY
Tuftonias' Day . . . . . *Hayes '16*
Dear Alma Mater . . . . . *Lewis '87*

THE BEELZEBUBS, FREDERICK C. MOORE, '68, Director
Boston Subways . . . . . *arr. Luber, '69*
The Shadow of Your Smile . . . . . *arr. Beattie*
Gimme That Wine . . . . . *arr. Wiederman*
People . . . . . *Styne*

ARTHUR FIEDLER Conducting

Overture to "The Marriage of Figaro" . . . *Mozart*

Concerto for Violoncello in C major . . . *Haydn*
I. Allegro
II. Adagio
III. Allegro

Soloist: MARTIN HOHERMAN

---

*Selection from "My Fair Lady" . . . *Loewe*
Get Me to the Church on Time — Wouldn't It Be Loverly —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live —
The Rain in Spain — With a Little Bit of Luck

The Impossible Dream, from
"The Man from La Mancha" . . . . . *Leigh*

*Mame . . . . . *Herman*

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CONCERTO FOR PIANO, No. 2 – MacDOWELL (1861–1908).

The young American composer and his bride, on a combined honeymoon and journey to the groom's place of occupation as a music teacher in Germany, stopped in London. After seeing Henry Irving and Ellen Terry in "Much Ado About Nothing," MacDowell was minded to try his hand at a symphonic poem to be named "Beatrice and Benedick" from the heroine and hero of that play. But eventually he incorporated the idea in the frisky passages of the present concerto.

Jofla Jones, pianist, a pupil of Victor Babin, returns as soloist to the 1967 season of Pops with an extensive professional record. She has appeared in solo recitals, and as soloist with the Rochester Philharmonic, Houston Symphony, Chicago Symphony, and the Cleveland Philharmonic. She was soloist on the opening night of last summer's Esplanade Concerts.

Professor Kenneth MacKillop, Jr., is Chairman of the Music Department at Tufts University. Formerly he was Dean of the Berklee School of Music and Staff Composer for the Saint Louis Municipal Opera.

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FRIDAY EVENING, JUNE 2, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Thirty-fifth Program

*Wien bleibt Wien — *Schrammel*

Overture, "Roman Carnival" — *Berlioz*

*Meditation from "Thais" — *Massenet*

*Suite from "Masquerade" — *Khachaturian*

Waltz — Romance — Galop

Piano Concerto No. 2, in D minor, Op. 23 — *MacDowell*

I. Larghetto calmato
II. Presto giocoso
III. Largo; molto allegro

Soloist: JOELA JONES

Selection from "Camelot" — *Loewe*

I Wonder What the King Is Doing Tonight — Parade — The Simple Joys of Maidenhood — Camelot — If Ever I Would Leave You — Fie on Goodness — How to Handle a Woman — The Lusty Month of May — Guinevere

*Fiddle Faddle — *Anderson*

*Farandole, from "L'Arlésienne," Suite No. 2 — *Bizet*

Among those present: **Association of the United States Army, Massachusetts Bay Chapter; New England Telephone Pioneers; Newton College of the Sacred Heart; P.R.A.A.**

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CABARET – JOHN KANDER

From Christopher Isherwood's *Berlin Stories,* John van Druten gathered inspiration for the play, *I Am a Camera.* This in turn was the basis of the prize-winning musical, *Cabaret,* with book by Joe Masteroff, lyrics by Fred Ebb, and music by John Kander.

OVERTURE, "FINGAL'S CAVE" – MENDELSSOHN (1809–1847)

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

Such mastery of orchestral color, such power to evoke a mood, does Mendelssohn reach in this score, that Wagner showed boundless enthusiasm for it, playing it over and over on the piano.

PIANO CONCERTO No. 2, IN D MINOR – MENDELSSOHN (1809–1847)

Much less played than the G minor Concerto, this one also is noted for the absence of bombast and presence of sheer musical appeal, which offer a charming contrast to Liszt's love of display in his two concertos.

STEVEN BUTLER BROWN is a Senior at Tufts, majoring in classics. He spent last year at the Naples Conservatory in Italy on a special program, and was graduated with honors. He has studied piano under Margaret Chaloff. In the Fall he will enter the Graduate School of Music at Yale University.

"ROMAN CARNIVAL" OVERTURE – BERLIOZ (1803–1869).

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

The Saturday night concerts will be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, JUNE 3, *at* 8:30 *o'clock*

CR NETWORK NIGHT AT POPS

Thirty-sixth Program

Entrance of the Gladiators . . . . . *Fučik*

Overture to "Preciosa" . . . . . *Weber*

Aria: Larghetto, from Concerto Grosso, Op. 6, No. 12 *Handel*

*Suite from the Ballet "Swan Lake" . . . . *Tchaikovsky*
Opening Scene from Act II — Waltz — Czardas

Horn Concerto No. 1, in E flat . . . . . *R. Strauss*
I. Allegro
II. Andante
III. Allegro: Rondo, Allegro
Soloist: WILLIAM LANE

Suite of CR Network Themes . . . . . *Mason*
*Enchanted Sea — *Candlelight Waltz — *Pops Polka

*Selection from "Fiddler on the Roof" . . . . . *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

Cabaret . . . . . *Kander*

*Look Sharp — Be Sharp . . . . . *Merrick–Bennett*

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OVERTURE TO "THE MARRIAGE OF FIGARO" – MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732–1799), who wrote under the name of Beaumarchais.

MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

SUITE FROM "MASQUERADE" – KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

OVERTURE TO "PRECIOSO" – WEBER (1786–1826)

The overture, together with incidental music, was composed originally by Weber for a four-act drama. Eventually the drama was condensed, and converted into a one-act opera.

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"THAÏS" – JULES MASSENET (1842–1912).

The opera offers much in stage spectacle, set in Alexandria in the Fourth Century, interspersed with scenes of austerity, set in the Egyptian desert.

First there is the simple desert abode of Cenobite monks. One of them, Athanaël, reports on the failure of his mission to Alexandria, and his determination to return and succeed.

Athanaël's object is to convert the pagan beauty, Thaïs, center of voluptuous revels.

Confronting Thaïs at one of her munificent entertainments, he sermonizes her so effectively that she begins to think of exchanging present pleasure for future salvation. Her contemplation is indicated by the entr'acte *Meditation.*

SUITE FROM "SWAN LAKE" – TCHAIKOVSKY (1840–1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty" and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

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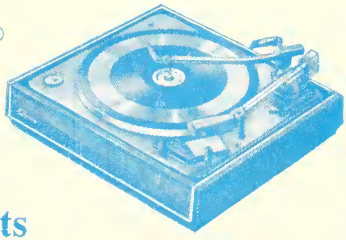

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"L'ARLESIENNE," SUITE NO. 2 – BIZET (1838–1875)

These are excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

FARANDOLE FROM "L'ARLÉSIENNE" – BIZET (1838–1875)

This dance movement is based on an authentic tune from Provence, in the southern part of France. In the true *farandole,* which has a long history, the dancers hold hands in a chain, as they move gaily through the streets to the music of a sort of fife and a little drum.

RICHARD STRAUSS, composer of masterly songs, symphonic poems, and operas, was born in Germany in 1864, died there in 1949, and was no relation of the Viennese Strausses.

WILLIAM LANE received the Albert Spalding Prize for outstanding musicianship as a student at the Berkshire Music Center in 1963. Each year since then he has returned. In 1966 he studied on a scholarship from WCRB, and in 1967 will be a Fellow in French Horn. Currently he is enrolled at the New England Conservatory.

JACK MASON, who made numerous orchestral arrangements for the Pops, died in 1965. The *Suite of CR Network Themes* is played on June 3 in his memory.

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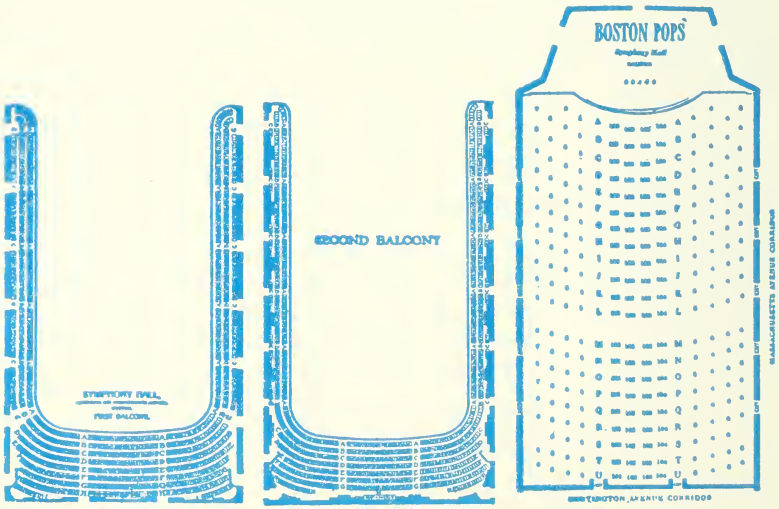

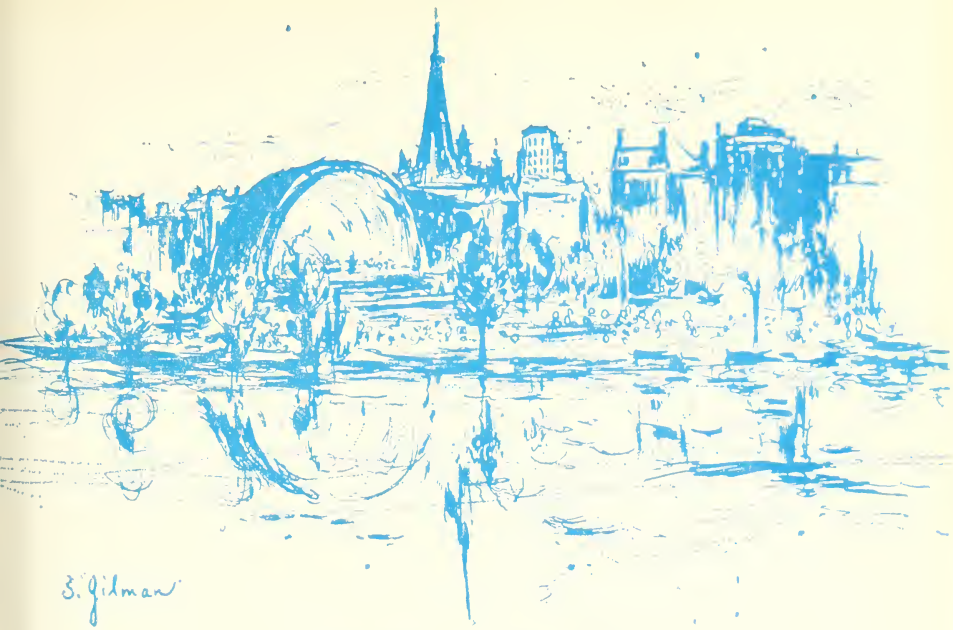

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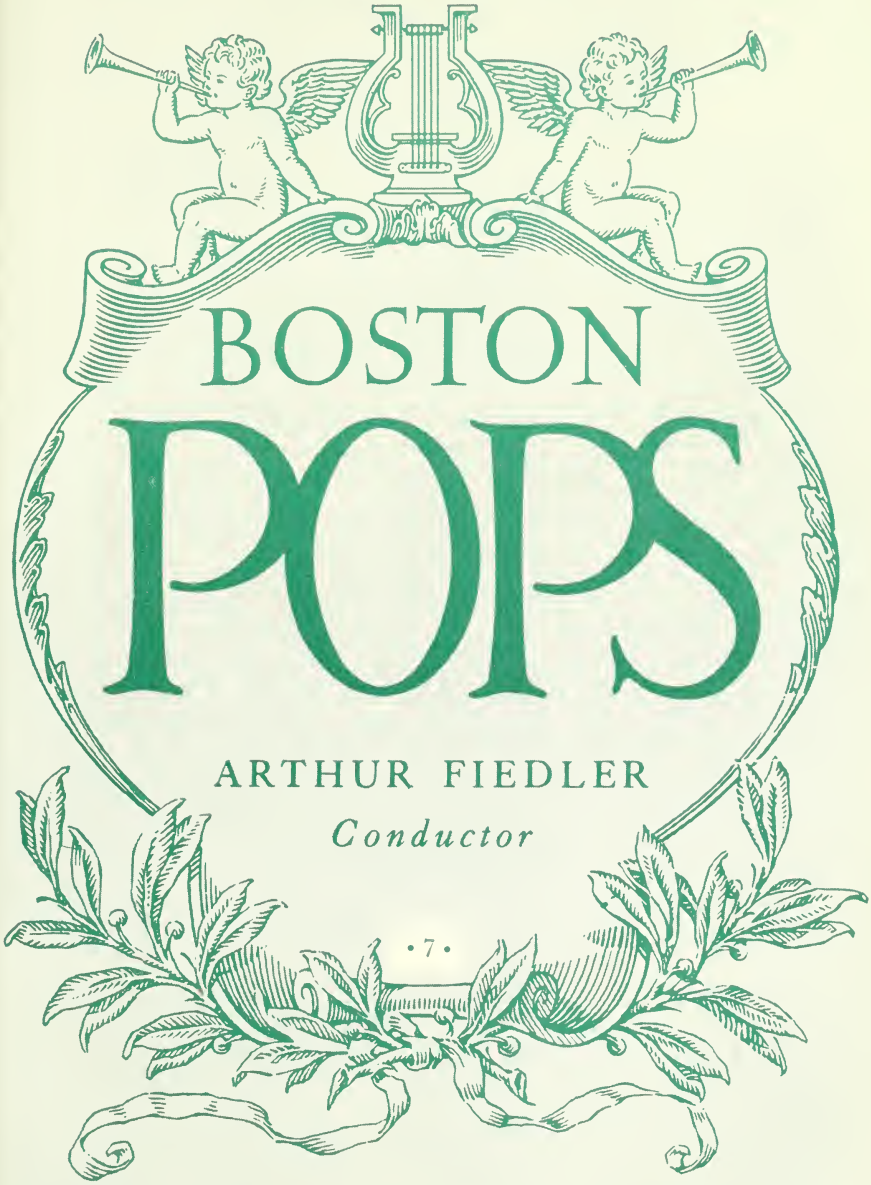

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Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

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Henry Freeman
Joseph Hearne
Irving Frankel
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Leslie Martin
Bela Wurtzler
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John Salkowski

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James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

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Ernst Panenka
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Harry Shapiro
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Paul Keaney
Ralph Pottle

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Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
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By Laning Humphrey

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their ninth season next Fall, the dates will be: November 4 and 11, January 13 and 20, March 9 and 16.

DELIBES AND TCHAIKOVSKY

Tchaikovsky heard "Sylvia" on his travels of 1877 (following the breakdown caused by his ill-fated marriage). "Its splendid performance by the Vienna Orchestra quite fascinated me," he wrote. He called the music "in its own style enormously clever."

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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MONDAY EVENING, JUNE 5, *at* 8:30 *o'clock*
HARRY ELLIS DICKSON Conducting

Thirty-seventh Program

Procession of Bacchus, from "Sylvia" — *Delibes*
Overture to "The Bartered Bride" — *Smetana*
Waltz from the Serenade, Op. 48 — *Tchaikovsky*
Suite from "Carmen" — *Bizet*
Prélude and Aragonaise — Intermezzo — The Dragoons of Alcala — Les Toréadors

Scherzo, from "A Midsummer Night's Dream" — *Mendelssohn*
*The Animals' Carnival (Grand Zoological Fantasia) — *Saint-Saëns*
Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — The Swan — Finale
Soloists: LEO LITWIN AND ANTHONY PARATORE

*Cole Porter Greats — *Porter-Mason*
Introduction — Wunderbar — Love for Sale — I Love Paris — In the Still of the Night — Night and Day — I Get a Kick Out of You — Blow, Gabriel, Blow
*More, from "Mondo Cane" — *Ortolani and Oliviero*
*Great Race March — *Mancini*

Among those present: Alumnae of Newton-Wellesley Hospital School of Nursing; Boston Safe Deposit and Trust Company; Liberty Mutual Life Insurance Company; Massachusetts League for Nursing

*RCA VICTOR RECORDS — BALDWIN PIANO

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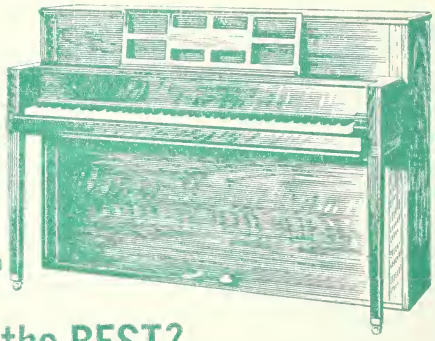
Miller High Life
The Champagne of Bottle Beer
Miller High Life

"THE BARTERED BRIDE" – BEDRICH SMETANA (1824–1884)

THE opera recounts the outwitting of a wily marriage broker (a customary adjunct to Czech peasant marriages) by Hans, the hero. Mary loves Hans. But her parents are rich, his are unknown, and he is a servant in her family. It is the plan of the marriage broker for Mary to be wedded to the dim-witted Wenzel, stepson of the wealthy peasant, Micha. Success with the match will bring a high fee to the broker. But he finds Mary and her mother immune to his arguments in favor of the virtuous character – and parental wealth – of Wenzel. He sets to work on the neediness of Hans, offering him money in return for a renunciation of Mary. An agreement is signed. Hans thereby puts himself in a very unfavorable light to Mary, the villagers – and the opera audience. But he has bartered with the elated marriage broker to adopt his own phraseology in the document, by which wording Hans agrees that "none other than Micha's son shall wed Mary." Then it turns out that Hans is the long-lost son of Micha. Since the rival Wenzel is only a stepson, Hans really has a signed contract with the broker to wed Mary himself, and all goes merrily thereafter.

SUITE FROM "CARMEN" – BIZET (1838–1875).

"Bizet," Tchaikovsky wrote, "is an artist paying tribute to the spoiled tastes of his century, but one warmed by genuine, sincere emotions and inspirations."



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TUESDAY EVENING, JUNE 6, *at* 8:30 *o'clock*

Thirty-eighth Program

*Procession of the Nobles, from "Mlada" — *Rimsky-Korsakoff*

Toccata — *Frescobaldi-Kinsler*

Faites lui mes aveux, from "Faust" — *Gounod*

Soloist: JANE SHAPIRO

*Roumanian Rhapsody, No. 1 — *Enescu*

Violin Concerto No. 3, in B minor, Op. 61 — *Saint-Saëns*

I. Allegro ma non troppo
II. Andantino quasi allegretto
III. Molto moderato e maestoso; Allegro non troppo

Soloist: JOHN KORMAN

*Selection from "Brigadoon" — *Lowe*

Sword Dance and Reel — Down on MacConnachy Square — The Heather on the Hill — Almost Like Being in Love — Come to Me, Bend to Me — I'll Go Home with Bonny Jean

Winchester Cathedral — *Stephens*

Gypsy Dance, from "Carmen" Suite No. 2 — *Bizet*

Among those present: Lexington League, Friends of the Speech and Hearing Foundation of Massachusetts; Liberty Mutual Life Insurance Company, Directors and Advisory Board Members; Radcliffe College Alumnae Association; St. Gabriel's Parish; University of Massachusetts at Boston

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FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466
  Frank
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456
  Crochet
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491
  Frank
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174
  Wolff, Bullard, Krause, Tanglewood Choir

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV: Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, JUNE 7, *at* 8:30 *o'clock*

Thirty-ninth Program

*Semper Fidelis — *Sousa*

*Overture to "The Gypsy Baron" — *Strauss*

Ave Maria — *Bach–Gounod*

*Polovetsian Dances, from "Prince Igor" — *Borodin*

*The Animals' Carnival
(Grand Zoological Fantasia) — *Saint–Saëns*

Introduction and Royal March of the Lion — Cocks and Hens — Horses of Tartary (Fleet Animals) — Tortoises — The Elephant — Kangaroos — Aquarium — Personages with Long Ears — The Cuckoo in the Depth of the Forest — Aviary — Pianists — The Swan — Finale

Soloists: LEO LITWIN AND ANTHONY PARATORE

*Estudiantina, Waltzes — *Waldteufel*

*George M. Cohan Medley — *Bodge*

Give My Regards to Broadway — Mary's a Grand Old Name — Nelly Kelly, I Love You — You're a Grand Old Flag — You Remind Me of My Mother — Harrigan — Yankee Doodle Dandy

The Impossible Dream, from
"The Man from La Mancha" — *Leigh*

*The Stars and Stripes Forever — *Sousa*

Among those present: Catholic Alumni Sodality; Salem State College. Senior Class; Suffolk University; Tufts Northeastern States Citizenship Project Youth Conference

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SERENADE FOR STRINGS – TCHAIKOVSKY (1840–1893)

Partiality for this composition was shown by Tchaikovsky on several occasions. On completing the Serenade, he wrote to his patroness, Nadejda von Meck: "I have written two long works very rapidly, a *Festival Overture* for the Exhibition, and a Serenade in four movements for string orchestra. The Overture ["1812"] will be very noisy. I wrote it without much warmth of enthusiasm . . . the Serenade, on the contrary, I wrote from an inward impression. I felt it, and venture to hope that this work is not without artistic qualities."

When Tchaikovsky conducted a program of his own music in London, he made this report: "The Serenade pleased most, and I was recalled three times, which means a good deal from the reserved London public."

SCHERZO FROM "A MIDSUMMER NIGHT'S DREAM" – MENDELSSOHN (1809–1847)

The Scherzo is suggestive of the scene closing Act One, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking implishly through a window at the drama-ambitious yokels, and snickering to himself, "Lord, what fools these mortals be!")

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2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

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WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

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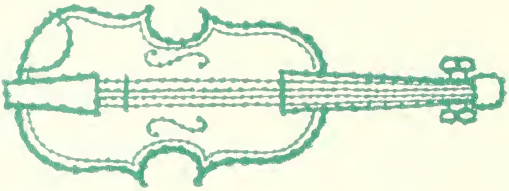

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APPETIZERS

Country Ham and Swiss Cheese with Crackers . 1.10 for two 2.00
Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) 60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor

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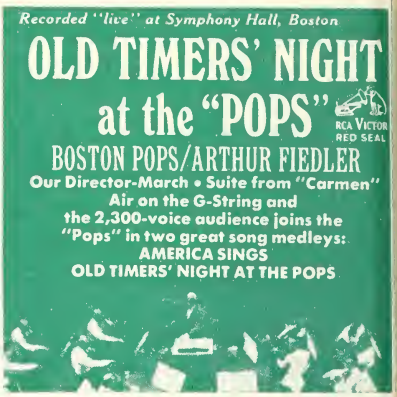

Recorded "live" at Symphony Hall. Includes two rousing audience "sing-along" medleys. "I've Been Working on the Railroad," "God Bless America," "The Bowery," "Sweet Rosie O'Grady," "After the Ball" and 10 other old favorites.

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Nero Goes "Pops" (with Peter Nero)*
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Irish Night at the "Pops"
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LaBatt Ale (Canada)	1.00

ANIMALS' CARNIVAL – SAINT-SAËNS

Among the witty touches herein: The representation of wild horses caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

ANTHONY PARATORE is a graduate of the School of Fine and Applied Arts at B. U., where he was a piano pupil of Bela Nagy. He also has coached with Leo Litwin.

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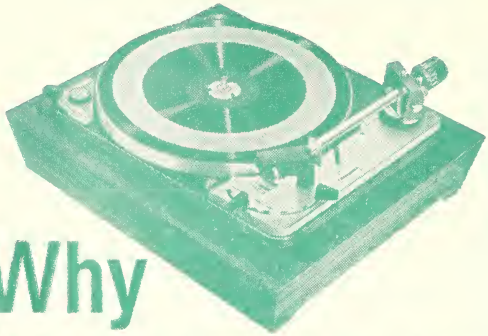

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ROMANIAN RHAPSODY No. 1 – ENESCO (1881–1955)

Several folk melodies are the basis of the work, which is a free improvisation upon them.

VIOLIN CONCERTO No. 3 IN B MINOR *Op.* 61
SAINT-SAËNS (1835–1921)

Written in 1880, this Concerto is even more conventional than his other two violin concertos – although it was written after both of them. Saint-Saëns, in fact, was the only nineteenth-century French composer to write in the conventional concerto form with any great success.

JOHN KORMAN, BSO violinist, studied at his native California's state universities, and was a member of the Heifetz Master Class in 1959. For two seasons he played with the Los Angeles Philharmonic.

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"THE GYPSY BARON" – JOHANN STRAUSS, JR. (1825-99)

This is the plot:

Sandov, the hero, is in love with Arsena, daughter of a titled Hungarian. She tells him to discontinue his attentions until he can return as a baron. In a huff, he joins a band of gypsies, who make him a Waywolde, or gypsy baron. He falls in love with Saffi, a girl of the band, and marries her. After finding a hidden treasure, he is arrested for keeping it. But he clears himself by giving it to the government, and joining the army with his whole band. The climax of the operetta is the welcome of the Gypsy Baron to Vienna after a military victory. He is made a real baron – and is given further occasion to rejoice when he finds that his supposed gypsy bride is really the daughter of a pasha.

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*Eili, Eili . . . . . *Traditional*

Solo Trumpet: ROGER VOISIN

Caro nome, from "Rigoletto" . . . . . *Verdi*

Soloist: ESTHER BAUMWOLL

*Polovetsian Dances, from "Prince Igor" . . . . . *Borodin*

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Soloist: GEORGE ZAZOFSKY

*Bolero . . . . . *Ravel*

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LEO LITWIN, Accompanist

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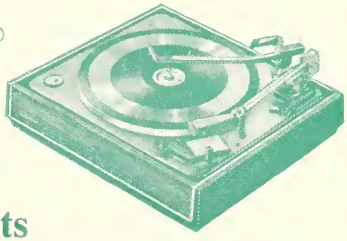

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As rightfully "The March King" as Johann Strauss, Jr., was "The Waltz King," Sousa became, and remains, as highly esteemed in Europe for his marches as Strauss for his waltzes.

"AVE MARIA" – BACH–GOUNOD

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

An important contributor to the immediate and continuing popularity of this arrangement was the celebrated coloratura, Adelina Patti. In retirement in the Welsh castle of her second husband, Ernest Nicolini, she often sang it, in a still lovely voice, to groups of distinguished guests assembled in her private theater. She knew it under the title of "Meditation."

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ROUBEN GREGORIAN Conducting

The Boston Pops March — *Gold*

*Overture to "William Tell" — *Rossini*

Hayr Mer (The Lord's Prayer) — *Traditional*

Dance Suite — *Aroutounian*

Men's Dance — Narineh Dance — Fast Dance

ARTHUR FIEDLER Conducting

Piano Concerto No. 2, Op. 102 — *Shostakovitch*

I. Allegro
II. Andante
III. Allegro

Soloist: LEO LITWIN

Naughty Limericks — *Shchedrin*

ROUBEN GREGORIAN Conducting

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Lara's Theme, from "Dr. Zhivago" — *Jarre*

*Wedding Dance — *Press*

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EMIL WALDTEUFEL

In effect, Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. He studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. He was pianist to Empress Eugenie, wife of Napoleon III.

ROGER VOISIN joined the Boston Symphony Orchestra's trumpet section in 1935 at the phenomenal age of seventeen. He sat beside his father, Réné, who also was one of his teachers. After World War II service at the Naval Training Academy at Newport, R. I., he became principal trumpet, following the retirement of Georges Mager. The Boston Brass Ensemble, founded by Roger Voisin, has played in Scotland. Mr. Voisin is principal trumpet of the Pops.

ESTHER BAUMWOLL is the leading soprano in the Israeli National Opera. She has appeared as a guest artist with the National Radio Symphony Orchestra of Israel, and just recently won First Prize in a competition sponsored by the American-Israeli Cultural Foundation.

JULIUS CONUS (1869–1942)

A friend of Tchaikovsky, he was noted as a violinist and composer. However, his violin concerto (which he introduced in Moscow in 1898) is his best-known composition today, outside of Russia. He became a teacher at the Moscow Conservatory. His brother, Georgy Eduardovitch, composer and theorist, also taught there in 1891–99.

GEORGE ZAZOFSKY

A native Boston artist, he is a graduate of the Curtis Institute in Philadelphia, and was Concertmaster of its orchestra, under Fritz Reiner. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. He joined the Boston Symphony Orchestra in 1941.

The Saturday night concerts will be broadcast live by the following stations:

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SATURDAY EVENING, JUNE 10, *at* 8:30 *o'clock*
NEW ENGLAND CONSERVATORY NIGHT

Forty-second Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Academic Festival Overture — *Brahms*

Ombre di mia prosatia, from "La Gioconda" — *Ponchielli*
Soloist: ROBERT HALE

*By the Beautiful Blue Danube, Waltzes — *Strauss*
(In Celebration of the 100th Anniversary of the first performance in Vienna in 1867)

†*Overture to "Fingal's Cave" — *Mendelssohn*

Introduction and Rondo Capriccioso, Op. 28, for Violin and Orchestra — *Saint-Saëns*
Soloist: MARY LOU SPEAKER

†*Finale, Symphony No. 5 in C minor, Op. 67 — *Beethoven*
Allegro

*Selection from "Brigadoon" — *Loewe*
Sword Dance and Reel — Down on MacConnachy Square — The Heather on the Hill — Almost Like Being in Love — Come to Me, Bend to Me — I'll Go Home with Bonny Jean

*Mame — *Herman*

Gypsy Dance, from "Carmen" Suite No. 2 — *Bizet*

†Performed at first concert played by the New England Conservatory Orchestra on March 30, 1867, CARL ZERRAHN, Conducting

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"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

ROUBEN GREGORIAN

This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, and its conductor in 1948–1952, concurrently he was director of the Teheran Conservatory, and also busy as a composer.

THE BOSTON POPS MARCH – GOLD

Ernest Gold, composer of the music for the notable films, *Exodus* and *Ship of Fools,* wrote this music specially for the Boston Pops, and dedicated it to Arthur Fiedler.

OVERTURE TO "WILLIAM TELL" – ROSSINI (1792–1868)

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

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PIANO CONCERTO No. 2 – SHOSTAKOVITCH (born 1906)

Having previously performed Shostakovitch's First Piano Concerto, with trumpets and string orchestra, Mr. Fiedler takes pleasure in presenting for the first times at the Pops the Second Piano Concerto, with Leo Litwin presiding at the keyboard as he has for a number of other Pops firsts.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

ROBERT HALE made his professional debut with the New York City Opera Company and is now under contract. A June graduate of the New England Conservatory, he has won numerous awards, has toured extensively, and has sung leading roles with the Boris Goldovsky Opera.

BY THE BEAUTIFUL BLUE DANUBE – J. STRAUSS, JR.

This is the centennial year of the first presentations of the world's favorite waltz suite. Strauss's native Vienna first heard it, conducted by the composer, on February 14, 1867. On May 28 of the same year, Strauss presented it in Paris at Prince Metternich's ball.

"Looking very handsome, very Austrian, and very pleased with himself," is Mme de Hegermann-Lindencrone's description of the composer-conductor. "No one thought of dancing; everyone wanted to listen to the waltz. And how Strauss played it! With what fire and *entrain!* We had thought Waldteufel perfect; but when you heard Strauss you said to yourself you had never heard a waltz before."

OVERTURE, "FINGAL'S CAVE" – MENDELSSOHN

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

Such mastery of orchestral color, such power to evoke a mood, does Mendelssohn reach in this score, that Wagner showed boundless enthusiasm for it, playing it over and over on the piano.

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SAINT-SAËNS (1835–1921)

The composition is marked by alternations of poetic expressiveness and opportunities for brilliant technical display.

MARY LOU SPEAKER, Concertmistress of the New England Conservatory Symphony Orchestra for the past three years, will graduate this month. She played at Tanglewood in 1963 and 1964, won the Albert Spalding Award in 1964, and has entered the Queen Elizabeth Competition in Belgium. Her teacher is Joseph Silverstein.

SYMPHONY No. 5, IN C MINOR – BEETHOVEN (1770–1827)

Berlioz says of this masterpiece: "The symphony in C Minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, of rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

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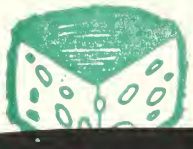

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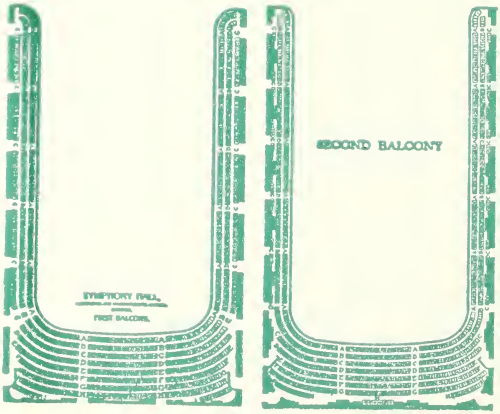

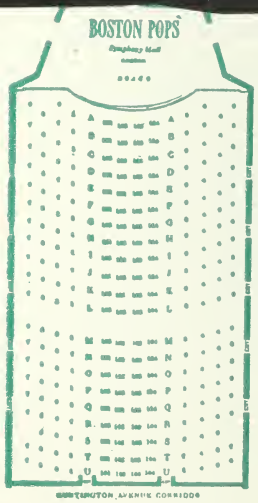

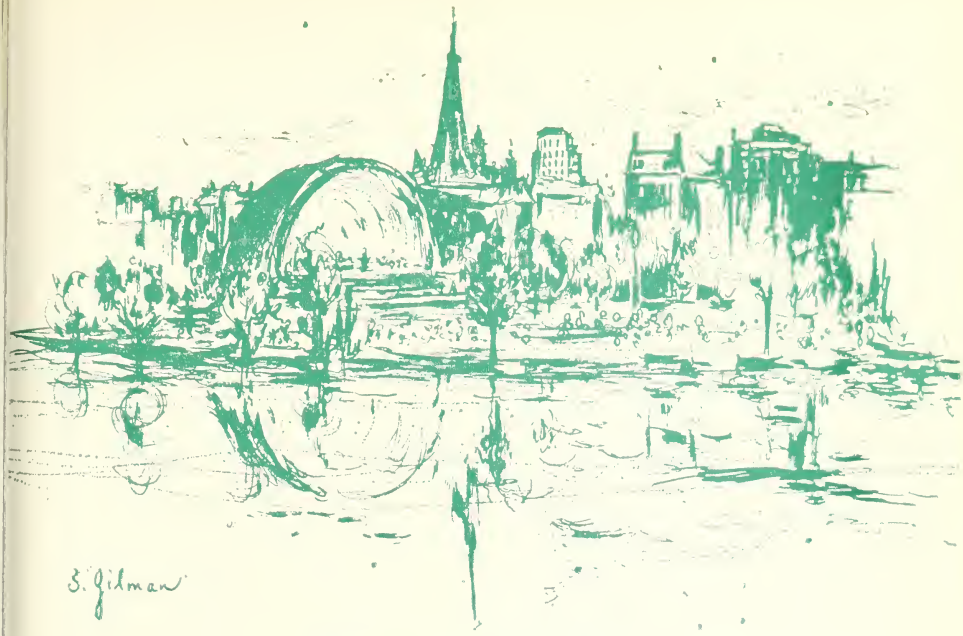

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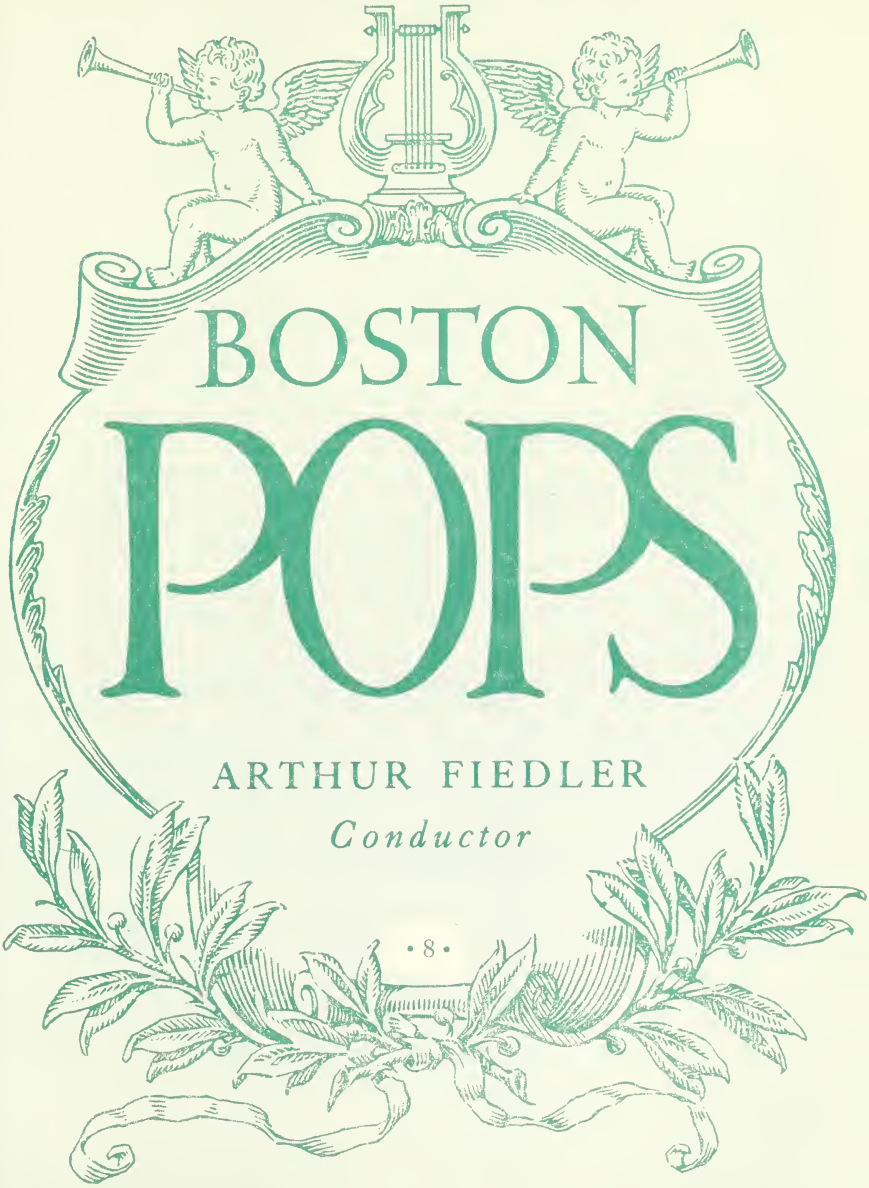

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Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Giora Bernstein

Second Violins
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

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Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses
Henry Freeman
Joseph Hearne
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
William Rhein
John Salkowski

Flutes
James Pappoutsakis
Phillip Kaplan

Piccolo
Elinor Preble

Oboes
John Holmes
Hugh Matheny

English Horn
Laurence Thorstenberg

Clarinets
Pasquale Cardillo
Peter Hadcock

Bass Clarinet
Felix Viscuglia

Bassoons
Ernst Panenka
John Miller

Contra Bassoon
Richard Plaster

Horns
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets
Roger Voisin
Gerard Goguen
André Come
Robert Mogilnicki

Trombones
Josef Orosz
Paul Gay
Kauko Kahila

Tuba
Chester Schmitz

Timpani
Everett Firth

Percussion
Charles Smith
Harold Thompson
Arthur Press
Assistant Timpanist
Thomas Gauger

Harp
Olivia Luetcke

Piano
Leo Litwin

Librarians
Victor Alpert
William Shisler

Stage Manager
Alfred Robison

Personnel Manager
William Moyer

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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HARRY J. KRAUT
Assistant to the Manager

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Program Notes

By Laning Humphrey

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their ninth season next Fall, the dates will be: November 4 and 11, January 13 and 20, March 9 and 16.

ITALIAN CAPRICE – TCHAIKOVSKY (1840–1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

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at the request of Arthur Fiedler
and the Boston Pops Orchestra

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MONDAY EVENING, JUNE 12, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-third Program

New Colonial March — *Hall*

*Overture to "Zampa" — *Herold*

*Battle Hymn of the Republic — *Steffe–Gould*

*Capriccio Italien — *Tchaikovsky*

ALMA MATER (FAR ABOVE CAYUGA'S WATERS)

Piano Concerto No. 2, in G minor, Op. 22 — *Saint–Saëns*

I. Andante sostenuto
II. Allegro scherzando
III. Presto

Soloist: DEBORAH MORLARTY

*Dancing Through the Years — *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n'-Roll

*The Glow Worm Turns — *Lincke–Bodge*

*Great Race March — *Mancini*

Among those present: Cornell Club of Boston; Massachusetts Young Republicans; National Shawmut Bank, Employees' Night

*RCA VICTOR RECORDS — BALDWIN PIANO

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Miller High Life

CONCERTO FOR PIANO, No. 2 – SAINT-SAËNS (1835–1921).

Liszt wrote of the Second Concerto to the composer that "the form of it is new and happy," and praised the manner in which the pianist was given a highly effective part without detriment to the composition as a whole.

DEBORAH MORIARTY, a junior at Lowell High School, appeared as soloist at the Symphony Hall Youth Concerts at the age of thirteen. She has studied piano under Anna Scannell, Jeannette Giguere, and for the past year under Beveridge Webster, of the Juilliard School of Music in New York.

THE GLOW WORM TURNS – LINCKE–BODGE.

This hilarious score is, of course, Peter Bodge's heated-up arrangement of Lincke's old song hit, "The Glow Worm."

EINE KLEINE NACHTMUSIK – MOZART (1756–1791).

A serenade for strings alone, this is one of many charming compositions which titled personages – and even wealthy commoners – expected the old-time composers to supply at short notice for entertainment at social functions.

To be thus bracketed with the chief cook in banquet arrangements was not taken as an insult by the composer, but as part of his career.

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TUESDAY EVENING, JUNE 13, *at* 8:30 *o'clock*
HARVARD CLASS OF 1942 NIGHT

Forty-fourth Program

*French Military March . . . . *Saint-Saëns*

Serenade, "Eine kleine Nachtmusik," K. 525 *Mozart*
Allegro — Romanze — Menuett — Rondo

Che gelida manina, from "La Boheme" *Puccini*
Soloist: WILLIAM LOUIS RONEY, JR. '42

Academic Festival Overture . *Brahms*
Conducted by ALLEN W. GREENE '42

Overture '42 . . . . . *MacKay '42*
Conducted by HARPER MACKAY

Victory at Sea . . . . . *Rodgers*

Salute to the Armed Forces . . . *arr. Bodge*
The Marine Hymn — Semper Paratus — The Air Force Song — Anchors Aweigh — The Army Song — God Bless America

Selection from "The Sound of Music" . . . . *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Winchester Cathedral . . . . . *Stephens*

Harvard Fantasy . . . . . *Anderson '29*

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FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466 **Frank**
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456 **Crochet**
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491 **Frank**
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174 **Wolff, Bullard, Krause, Tanglewood Choir**

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV:
Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

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American Wines

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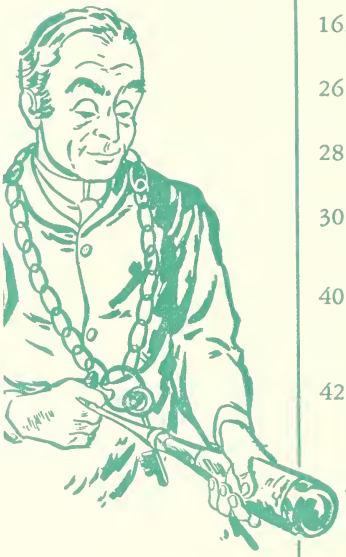

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, JUNE 14, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Forty-fifth Program

*American Salute — *Gould*

*Overture to "Poet and Peasant" — *Suppé*

O mio babbino caro, from "Gianni Schicchi" — *Puccini*
Soloist: DORIS WHIPPLE

*Suite from the Ballet "Swan Lake" — *Tchaikovsky*
Opening Scene from Act II — Dance of the Swans — Czardas

*Piano Concerto No. 1, in G minor, Op. 25 — *Mendelssohn*
Molto allegro con fuoco — Andante — Presto — Molto allegro e vivace
Soloist: BENNETT LERNER

*Danube Waves, Waltzes — *Ivanovici*

*Selection from "Fiddler on the Roof" — *Bock*
Fiddler on the Roof — Matchmaker, Matchmaker —
Far from the Home I Love — Miracle of Miracles —
Sunrise, Sunset — Anatevka — To Life

Lara's Theme from "Dr. Zhivago" — *Jarre*

*The Stars and Stripes Forever — *Sousa*

Among those present: General Electric Riverettes;
Parker Hill Medical Center

*RCA VICTOR RECORDS — BALDWIN PIANO

*"Keep him at least three paces distant
who hates bread, music and
the laugh of a child."*
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William Louis Roney, Jr., dramatic tenor, took up vocal study for the first time after Naval service in the South Pacific, mostly as gunnery officer on destroyer escorts. This service followed his Harvard graduation.

His ambitions as a singer were encouraged by Grace Moore. After an audition, he was given a number of engagements by Dmitri Mitropoulis. Since then, Roney has sung with orchestras and in opera throughout this country. In Germany and France he has made many operatic appearances. His future plans are based on living in the United States and completing contracts in Europe by jet travel.

Allen Walker Greene began his career "ingloriously playing the French horn in an Air Force band." After the War he joined the Denver Symphony Orchestra and became assistant conductor and professor of music history and literature at Denver University.

Daniel Harper MacKay, Jr., is the musical director of the Musical Theatre Workshop at the University of Southern California. He has worked on numerous motion pictures, including *West Side Story* and *The Sound of Music,* TV color specials, and the Los Angeles Civic Light Opera Company.

AMERICAN SALUTE – GOULD

The rousing song, "When Johnny Comes Marching Home," inspired Morton Gould's clever score. The song was published in 1863 with "Louis Lambert" named as composer. But later Patrick Sarsfield Gilmore, Boston's famous Irish-born bandmaster, claimed it as his own.

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Selections

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BOLLINGER CHAMPAGNE
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S. S. P. GOLD COAST WINES
American wines of established reputation bottled under our own House label.

TAVEL
Château d'Aqueria
A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE
American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL
A delicious sparkling wine imported from Saumur, France.

POPS WINE LIST

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CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

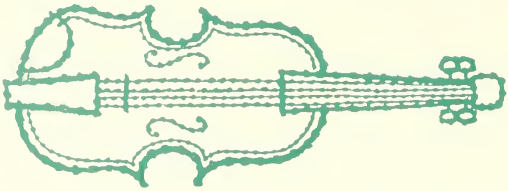
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75

		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

* Imported

BEER AND ALE LIST ON PAGE 17

Cott quality beverages:



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POPS MENU

APPETIZERS

Country Ham and Swiss Cheese with Crackers . 1.10 for two 2.00
Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) 60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor

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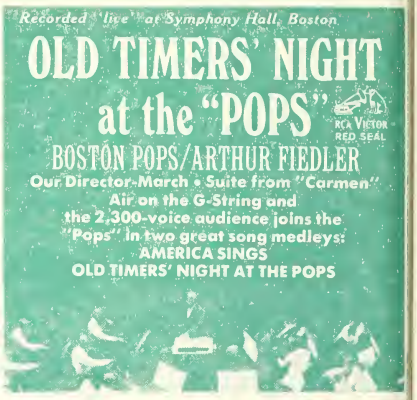

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OVERTURE TO "POET AND PEASANT"—SUPPÉ (1820–1895).

Underscoring the perennial popularity of the overture to the forgotten operetta, "Poet and Peasant," is the fact that it is available in arrangements for fifty-nine different combinations of instruments.

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

DORIS WHIPPLE sang with the Chorus Pro Musica and the Boston Symphony Orchestra in *Lohengrin,* performed first at Tanglewood, then recorded by RCA-Victor in Symphony Hall.

SUITE FROM "SWAN LAKE"—TCHAIKOVSKY (1840–1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876. This and his other two ballets, "The Sleeping Beauty" and "The Nutcracker," originally failures on the ballet stage, now are rated as permanent assets to the ballet repertory.

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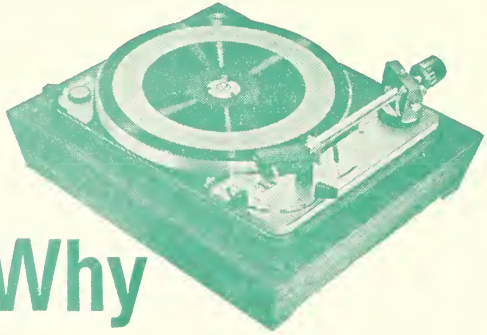

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PIANO CONCERTO No. 1 IN G MINOR – MENDELSSOHN

The composer himself was the first soloist to play this concerto, in 1831, in Munich. He had dedicated it to a charming young pianist of that city, Delphine Schauroth. Mendelssohn marked the Finale to be played "as fast as possible." In his own performance he created great excitement by the speed with which he carried out this injunction.

BENNETT LERNER, a native of Brookline, has been studying piano under Claudio Arrau and Rafael de Silva. He has been performing frequently in New York City, with special emphasis on contemporary works. He plans to attend master classes in Denmark.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

WILLIAM TESSON is Associate Professor of Music at Northeastern University, and conductor of its band and choral society. His proficiency as a composer was shown when his score, *The First Psalm, for Small Chorus and Brass Quartet,* was premiered in April, during Music Week.

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THURSDAY EVENING, JUNE 15, *at* 8:30 *o'clock*

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Forty-sixth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

"Classical" Symphony, Op. 25 — *Prokofiev*

I. Allegro con brio
II. Larghetto
III. Gavotte: Non troppo allegro
IV. Finale: Molto vivace

*Capriccio Italien — *Tchaikovsky*

Conducted by WILLIAM TESSON

NORTHEASTERN UNIVERSITY
ALMA MATER

Concerto in E major, No. 1, for Two Pianos — *Mendelssohn*

I. Allegro vivace
II. Adagio non troppo
III. Allegro

Soloists: REGINALD HACHEY AND ROLAND NADEAU

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*Selection from "West Side Story" — *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight — One Hand, One Heart — Cool — America

*More, from "Mondo Cane" — *Ortolani and Oliviero*

*Hello, Dolly! — *Herman*

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CONCERTO IN E MAJOR, No. 1, FOR TWO PIANOS
MENDELSSOHN (1809–1847)

Of exceptional interest is this first Boston performance. The concerto is the first of a pair in the same form, which long remained unpublished after the death of the composer. With other works in manuscript, they led an obscure existence in the Royal Library, Berlin.

REGINALD HACHEY, pianist, a graduate of the New England Conservatory, is now a member of its faculty. He made his debut at Jordan Hall, and has performed in recitals all over the United States and Canada.

ROLAND NADEAU is director of music at Northeastern University. On Sunday mornings he acts as host on the WHDH program "A Note to You." A contributing music critic for *The Christian Science Monitor,* he has also written articles for other publications.

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FRIDAY EVENING, JUNE 16, *at* 8:30 *o'clock*

Forty-seventh Program

*Polonaise, from "Eugene Onegin" — *Tchaikovsky*

Carnival, Overture — *Dvořák*

Pavane — *Ravel*

*Wedding March, from "Le Coq d'Or" — *Rimsky–Korsakoff*

Prelude and Love-death, from "Tristan and Isolde" — *Wagner*

Konzertstück for Piano and Orchestra, Op. 79 — *Weber*

Soloist: LEO LITWIN

RICHARD HAYMAN

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Selection from "Mary Poppins" — *Sherman and Sherman*

A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

Tijuana Taxi — *Coleman*

Cabaret — *Kander*

Among those present: Boston Police Department, Community Relations; Boston Elmira College Club; Sarah Lawrence Alumnae Club of Boston; Waltham Teachers' Association

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"CARNIVAL" OVERTURE – DVOŘÁK (1841–1904)

The composer imagines the lonely, contemplative wanderer reaching at nightfall a city completely taken over by a carnival. "On every side is heard the clangor of instruments, mingled with joyful shouts and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes."

A melody alternately announced by flute and violins, with an accompanying figure in the English horns, suggests a pair of guests forsaking the general hurly-burly for romancing in a quiet nook.

PAVANE – RAVEL (1875–1937)

Originally composed as a piano solo in 1899, this work was re-written by Ravel in 1912. A classicist at heart, Ravel frequently selected older musical forms for his compositions. The pavane, derived from the word *pavo,* meaning peacock, was an early sixteenth century Spanish Court dance of probable Italian origin. To the slow, solemn music, the dancers postured to suggest the proud attitudes of the peacock.

WEDDING MARCH FROM "LE COQ D'OR" – RIMSKY-KORSAKOFF (1844–1908)

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

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SATURDAY EVENING, JUNE 17, *at* 8:30 *o'clock*

Forty-eighth Program

Polonaise Militaire — *Chopin*

Suite from "The Water Music" — *Handel–Harty*
Allegro — Air — Allegro deciso

Serenade — *Schubert*

*Tales from the Vienna Woods, Waltzes — *Strauss*

Concerto in G major for Flute and Strings — *Quantz*
I. Allegro
II. Arioso
III. Presto
Soloist: JAMES PAPPOUTSAKIS

*Prelude to "Die Meistersinger" — *Wagner*

*Selection from "My Fair Lady" — *Loewe*
Get Me to the Church on Time — Wouldn't It Be Loverly — I've Grown Accustomed to Her Face — I Could Have Danced All Night — On the Street Where You Live — The Rain in Spain — With a Little Bit of Luck

Cabaret — *Kander*

*76 Trombones, from "The Music Man" — *Willson*

Among those present: Association of Catholic College Alumnae: Albertus Magnus, Chestnut Hill, Georgetown Visitation, Manhattanville, Mount Saint Mary, Mount Saint Vincent, New Rochelle, Saint Joseph (Conn.), Saint Joseph (Md.), Saint Rose; Waltham Business and Professional Women's Club

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PRELUDE AND LOVE-DEATH ("TRISTAN AND ISOLDE") – WAGNER (1813–1883).

The beginning and conclusion of Wagner's great tragedy, these two excerpts summarize the tangled emotions of the entire work. Tristan, knight of Cornwall, has been sent to Ireland as escort for the Princess Isolde, who is to be wedded to his king. Aboard the returning ship, Tristan falls in love with Isolde. Seeking to avoid disloyalty to the king, he welcomes an alleged death-potion, which really is a love-potion. Isolde also partakes of it. The two are hopelessly ensnared when they disembark for the royal wedding in Cornwall. Tristan, seeking death in a duel, is badly wounded. When Isolde rushes to nurse his hurts, he dies in her arms. The "Love-Death" expresses the intensity of her love for Tristan.

CONCERTSTÜCK – WEBER (1786–1826).

The composer himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy – with a thousand voices proclaiming the triumph of love."

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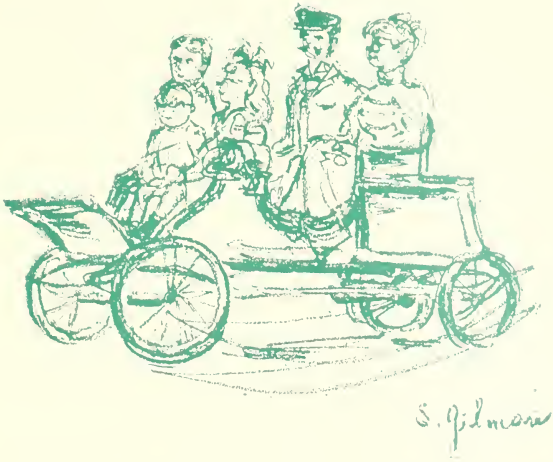

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LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

RICHARD W. HAYMAN, creator of various breezy arrangements for the Boston Pops, has worked in Hollywood as orchestrator for 20th Century Fox and MGM studios, has been freelance musical director for NBC, CBS, and ABC radio and TV networks, and musical director of Mercury Record Corporation

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JAMES PAPPOUTSAKIS. Principal flute of the Pops Orchestra, he was born of Greek parents in Cairo, Egypt. At the New England Conservatory he was a pupil of Georges Laurent, who served a long term with great distinction as principal flute of the Boston Symphony Orchestra.

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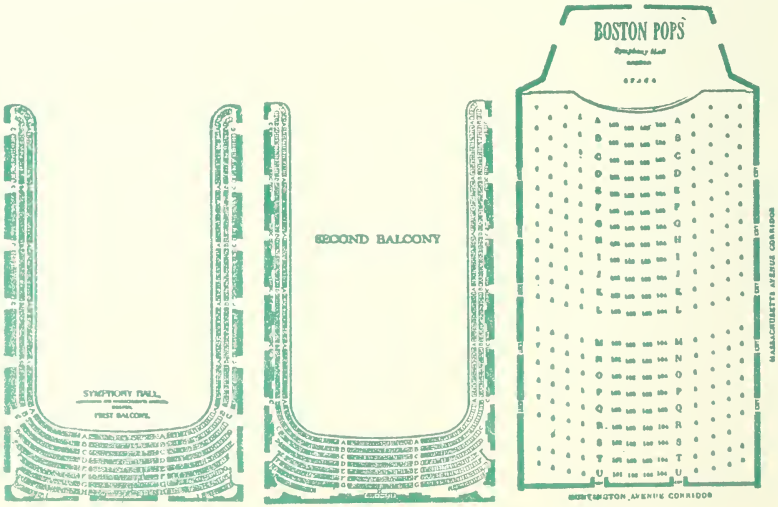

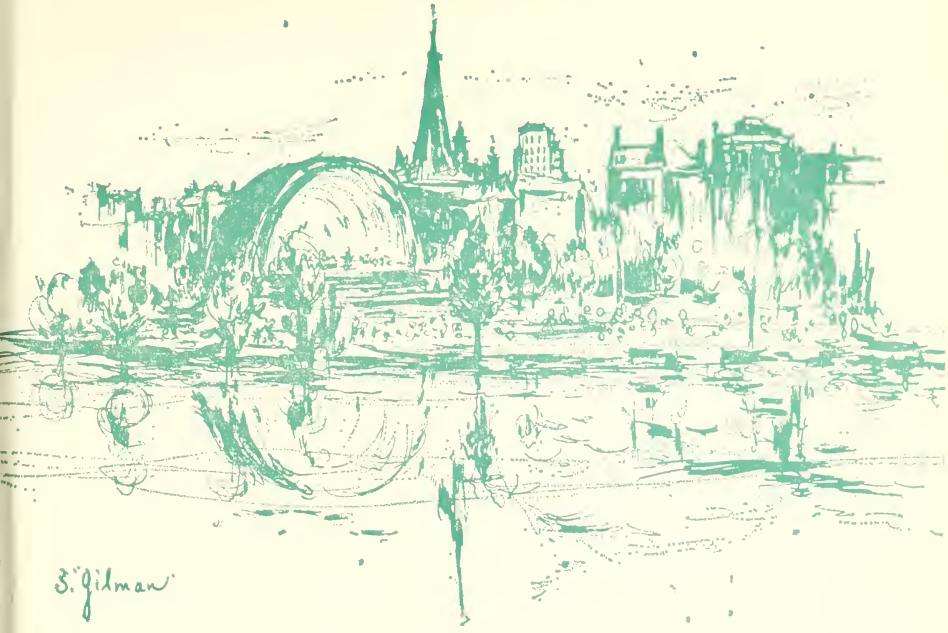

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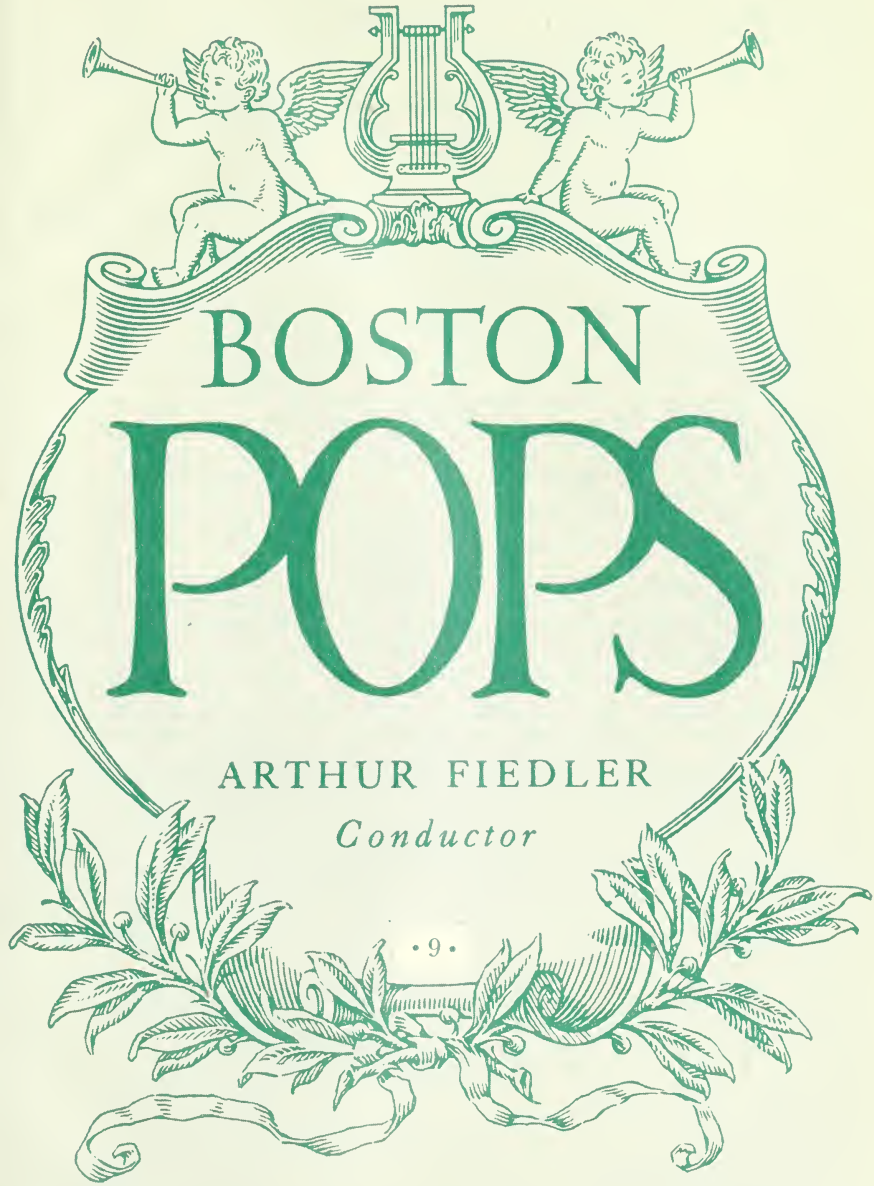

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1967

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

The regular members of the Boston Pops Orchestra being on vacation this week, the Pops Concerts will be performed by the musicians here listed.

Violins I

Julius Schulman
Abraham Mishkind
Einar Hansen
Alan Gerstel
Willy Frey
Maynard Goldman
Harry Kobialka
Anastasios Tsicoulias
Theodore Leutz
Robert Brunton
John Woodworth
Dorothy Alpert
Mario Mantini
Albert Levin
Eugene Gratovich
Shirley Williams

Violins II

Hanley Daws
Pierre Mayer
Hazel Weems
Charlotte Marty
Joseph Gallo
Joan Korman
Giorgio Livoti
Brigitta Silberstein
Michael Mega
Meyer Krutt
Chanming Kempf
Kay Knudsen

Violas

Endel Kalam
Barbara Kroll
Eleftherios Eleftheriakis
Louise Newell
Richard Hagopian
Howard Ralvea
William Shisler
Mary Hadcock

Cellos

Dorothea Jump
Jay Humeston
Paul Ross
Olivia Toubman
Alex Mark
Corinne Flavin
Nellie Novak
Ronald Feldman

Basses

Henri Girard
Donald Pennington
James Freeman
Francis Gallagher
David Danesi
Lawrence Wolfe
William Curtis

Flutes

William Grass
Ildefonso Lauron

Piccolo

Elinor Preble

Oboes

Ira Deutsch
Richard Summers

English Horn

Raymond Toubman

Clarinets

William Wrzesien
Manuel Valerio

Bass Clarinet

Edward Avedisian

Bassoons

John Miller
Cedric Coleman

Contra Bassoon

Ernest Ford

Horns

David Ohanian
Richard Greenfield
William Lane
David Allan
Jeanne Paella

Trumpets

Natalo Paella
Jeffrey Stern
Peter Chapman
Fred Orkiseski

Trombones

Dean Werner
Paul Gay
Adrian Hoffman

Tuba

Dante DiNunzio

Timpani

Douglas Cade

Percussion

Reginald Bonnin
Fred Buda
Everett Beale
Arnold Huberman

Harp

Ariel Hall

Piano

Leo Litwin

Librarian

William Shisler

Stage Manager

Alfred Robison

Personnel Manager

William Moyer

The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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HARRY J. KRAUT
Assistant to the Manager

SANFORD R. SISTARE
Press and Publicity

Program Notes

By Laning Humphrey

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

The Baldwin is the official piano of the Boston Symphony Orchestra, and is used by its soloists, unless otherwise noted.

BALDWIN

at the request of Arthur Fiedler
and the Boston Pops Orchestra

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MONDAY EVENING, JUNE 19, *at* 8:30 *o'clock*

Forty-ninth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Academic Festival Overture — *Brahms*

Norwegian Dance No. 2, in A minor, *Op.* 35 — *Grieg*

*Bolero — *Ravel*

Piano Concerto No. 1 in B flat minor, *Op.* 23 — *Tchaikovsky*

I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: EUGENE INDJIC

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Tijuana Taxi — *Coleman*

Winchester Cathedral — *Stephens*

Among those present: Special Activities Committee, Honeywell, Inc.

BALDWIN PIANO

*RCA VICTOR RECORDS

ACADEMIC FESTIVAL OVERTURE – BRAHMS

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs – after opening in a suitably decorous manner.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song,* and *Gaudeamus Igitur.*

"BOLERO" – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their ninth season next Fall, the dates will be: November 4 and 11, January 13 and 20, March 9 and 16.

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TUESDAY EVENING, JUNE 20, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fiftieth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Academic Festival Overture — *Brahms*

Norwegian Dance No. 2, in A minor, *Op.* 35 — *Grieg*

*Bolero — *Ravel*

Piano Concerto No. 1 in B flat minor, *Op.* 23 — *Tchaikovsky*

I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: EUGENE INDJIC

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Tijuana Taxi — *Coleman*

Winchester Cathedral — *Stephens*

Among those present: Arthur D. Little, Inc.

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BOSTON SYMPHONY ORCHESTRA — ERICH LEINSDORF, *Music Director*

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FIRST WEEK

JUNE 30 • FRIDAY

Weekend Prelude, 7:00 P.M.

BEETHOVEN and PROKOFIEV: Piano Music
Frager

LEINSDORF

PROKOFIEV: Symphony No. 5

BEETHOVEN: Violin Concerto
Menuhin

JULY 1 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: Symphony No. 4

PROKOFIEV: Lt. Kije Suite
Clatworthy

BEETHOVEN: Symphony No. 7

JULY 2 • SUNDAY

LEINSDORF

PROKOFIEV: Scenes from Romeo and Juliet

BEETHOVEN: Piano Concerto No. 4
Frager

SECOND WEEK

JULY 7 • FRIDAY

Weekend Prelude, 7:00 P.M.

MOZART: Piano Music
Crochet

MESTER

MOZART PROGRAM:
- Symphony No. 33, K. 319
- Piano Concerto, K. 466 **Frank**
- Adagio and Fugue, K. 546
- Symphony No. 35, K. 385

JULY 8 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

MOZART PROGRAM:
- March, K. 408
- Piano Concerto, K. 456 **Crochet**
- Haffner Serenade, K. 250

JULY 9 • SUNDAY

LEINSDORF

MOZART PROGRAM:
- Divertimento, K. 205
- Piano Concerto, K. 491 **Frank**
- Symphony No. 40, K. 550

THIRD WEEK

JULY 14 • FRIDAY

Weekend Prelude, 7:00 P.M.

BACH: Organ Music
Biggs

JANIGRO

VIVALDI PROGRAM:
- Sinfonia in C
- Cello Concerto in D **(Janigro)**
- Flute Concerto **(Dwyer)**
- Concerto "Alla Rustica"
- Bassoon Concerto in E minor **(Walt)**
- Oboe Concerto in D minor **(Gomberg)**
- Piccolo Concerto in C minor **(Schaefer)**
- Concerto Grosso in A

JULY 15 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BACH: B minor Mass
Boatwright, Wolff, Kopleff, Bullard, Krause, Tanglewood Choir, Berkshire Chorus

JULY 16 • SUNDAY

BACH PROGRAM:

LEINSDORF

- Suite No. 3
- Wedding Cantata **(Boatwright)**
- Violin Concerto in A minor **(Silverstein)**
- Cantata No. 174 **Wolff, Bullard, Krause, Tanglewood Choir**

FOURTH WEEK

JULY 21 • FRIDAY

Weekend Prelude, 7:00 P.M.

Berkshire Boy Choir Partsongs

LEINSDORF

MENDELSSOHN: Midsummer Night's Dream Overture

SCHULLER: Diptych

BARTOK: Concerto for Two Pianos and Percussion

POULENC: Concerto for Two Pianos
Eden and Tamir

STRAUSS: Till Eulenspiegel

JULY 22 • SATURDAY

B.S.O. Open Rehearsal 10:30 A.M.

OZAWA

MENDELSSOHN: Hebrides Overture

TAKEMITSU: Requiem for Strings

LIGETI: Atmospheres

BERLIOZ: Symphonie Fantastique

JULY 23 • SUNDAY

LEINSDORF

SCHUMANN: Symphony No. 1

BERG: "Wozzeck" Excerpts

MENDELSSOHN: Piano Concerto in G minor
Kallir

STRAVINSKY: Firebird Suite

FIFTH WEEK

JULY 28 • FRIDAY
Weekend Prelude, 7:00 P.M.
BRAHMS: Liebeslieder Waltzes
Frank, Kallir with Singers

KUBELIK

HAYDN: Symphony No. 102
MARTINU: Double Concerto
FRANCK: Symphony in D minor

JULY 29 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

KUBELIK

SMETANA: Moldau
ELGAR: Violin Concerto
Ashkenasi
BRAHMS: Symphony No. 4

JULY 30 • SUNDAY
LEINSDORF

WEBERN: Six Pieces, Op. 6
SCHUBERT: Symphony No. 9
GRIEG: Piano Concerto
Cliburn

SIXTH WEEK

AUGUST 4 • FRIDAY
Weekend Prelude, 7:00 P.M.
Lieder Recital
Kuhse

STEINBERG

BEETHOVEN PROGRAM:
Symphony No. 8
Piano Concerto No. 3
Lettvin
Symphony No. 5

AUGUST 5 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

BEETHOVEN: "Fidelio"
(original version of 1805)
Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns, Tanglewood Choir, Berkshire Chorus

AUGUST 6 • SUNDAY
LEINSDORF

BRAHMS PROGRAM:
Academic Festival Overture
Symphony No. 3
Violin Concerto
Silverstein

SEVENTH WEEK

AUGUST 11 • FRIDAY
Weekend Prelude, 7:00 P.M.
RACHMANINOFF and PROKOFIEV: Piano Music
Browning

LEINSDORF

MOUSSORGSKY: Khovanchina Prelude
TCHAIKOVSKY: Symphony No. 6
SIBELIUS: Violin Concerto
Perlman

AUGUST 12 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

STEINBERG

GLINKA: Kamarinskaya
BORODIN: Symphony No. 2
TCHAIKOVSKY: Manfred Symphony

AUGUST 13 • SUNDAY
LEINSDORF

RIMSKY-KORSAKOV: Coq d'Or Suite
PROKOFIEV: Piano Concerto No. 1
Browning
COLGRASS: As Quiet As
RACHMANINOFF: Paganani Rhapsody
Browning

EIGHTH WEEK

AUGUST 18 • FRIDAY
Weekend Prelude, 7:00 P.M.
WAGNER: Siegfried Idyll
Boston Symphony Chamber Players
VERDI and IVES: Songs
Curtin

SCHULLER

DVORAK: "Othello," Overture
SCHUBERT: Symphony No. 8
IVES: Symphony No. 4

AUGUST 19 • SATURDAY
B.S.O. Open Rehearsal 10:30 A.M.

LEINSDORF

VERDI: Requiem
Arroyo, Troyanos, Molese, Flagello, Tanglewood Choir, Berkshire Chorus

AUGUST 20 • SUNDAY
LEINSDORF

WAGNER PROGRAM:
"Die Meistersinger," Prelude
"Die Walkure," Ride of the Valkyries, Wotan's Farewell
Flagello
"Gotterdammerung," Dawn, Rhine Journey, Interludes, Siegfried's Death, Immolation Scene
Horne

Further information and tickets at Festival Office, Symphony Hall • CO 6-1492

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American Wines

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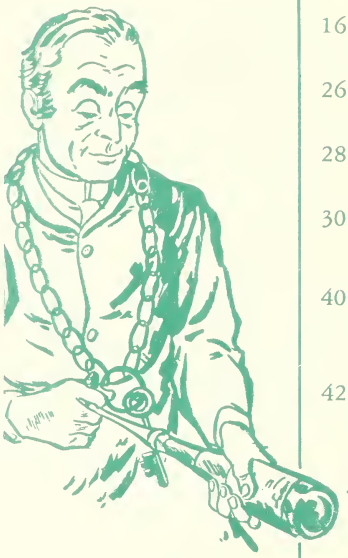

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POPS No. SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

30. ***Pastene Gamay Beaujolais***
A medium bodied tasty red wine made from the Gamay Beaujolais grape

40. ***Pastene Anniversary Cream Sherry***
A rich, delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

WEDNESDAY EVENING, JUNE 21, *at* 8:30 *o'clock*

Fifty-first Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Academic Festival Overture — *Brahms*

Norwegian Dance No. 2, in A minor, *Op.* 35 — *Grieg*

*Bolero — *Ravel*

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Tijuana Taxi . . . . . — *Coleman*

Winchester Cathedral . . . — *Stephens*

Among those present: American-Scandinavian Forum; FCA Association, John Hancock Mutual Life Insurance Co.

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THE SOUND OF MUSIC – RODGERS (born in 1902)

The guileless Rodgers–Hammerstein hit has one of the most delightful of personalities as its heroine – the irrepressible Maria (now impersonated to perfection by Julie Andrews). As a postulant in an Austrian abbey, Maria blithely breaks rules of conduct, but ingratiates herself with all the nuns and the would-be stern Abbess by the contagion of her joyous nature – her laughter, her singing. The Abbess sends her away to act as governess to the brood of children of the widowed Captain von Trapp of the Austrian Navy. Maria speedily captivates the children, and eventually causes the Captain to marry her instead of her rival, Elsa. An exciting contrast to the experiences of Maria in the Abbey and as governess comes with the taking over of Austria by the Nazis, and a thrilling escape from them by means of Maria's quick thinking.

PIANO CONCERTO IN A MINOR – GRIEG (1843–1907)

Here the Norwegian gives us perhaps the pleasantest piano concerto written after Mendelssohn's first, in G minor.

Tchaikovsky wrote to Grieg to express his delight in it.

ROSALIE HOFFMAN has been a scholarship student with Leo Litwin under a grant from the Boston Aid to the Blind. She has attended the Perkins School in Watertown since the age of five.

S. S. PIERCE BOSTON

Selections

— Available on the Pops Menu —

BOLLINGER CHAMPAGNE

Favorite of London, world's most discriminating market. Imported from Ay-Champagne, France.

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American wines of established reputation bottled under our own House label.

TAVEL

Château d'Aqueria

A fine Vin Rosé estate-bottled at Château d'Aqueria. Best when chilled. Imported from France.

S. S. P. AMERICAN CHAMPAGNE

American Extra Dry especially produced for S. S. Pierce using French in-bottle fermentation technique.

ACKERMAN DRY ROYAL

A delicious sparkling wine imported from Saumur, France.

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		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.50	4.50
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.50	4.50
4	Pastene Sparkling Burgundy	6.75	3.75
5	Great Western Extra Dry	7.50	4.50
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Red Burgundy	7.50	4.50
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal Brut	8.00	
11	*DeLuze Sparkling Rosé (Pink Burgundy)	8.50	
13	*Bollinger Brut	12.00	6.75
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	8.50	

17 Champagne Cocktail for Two—2.50

WHITE WINES

10	Pastene Riesling	3.25	
21	*DeLuze, Bordeau Special Reserve	3.50	
12	Pastene Sauterne	3.25	2.25
23	*DeLuze, Sauternes	4.50	
14	Pastene Chablis	3.25	2.25
16	Pastene Rhine Wine	3.25	2.25
32	*Pinot Chardonnay E. Villon	3.50	
18	*Sichel Liebfraumilch	5.25	3.25
20	*Sichel Zeltinger Riesling	5.50	3.50
22	*Bolla Soave	4.25	2.50
24	*Gancia Orvieto	3.50	2.50
25	*Latour, Pouilly Fuisse	4.75	3.00
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.50	
29	*Ackerman, Vouvray	4.00	2.50
31	*Langenbach Liebfraumlich Guilden-Krone	4.75	3.00
33	*Langenbach Bernkasteler Meister-Krone	4.00	2.50
58	*Edelfraulein L. Moser Austria	4.00	

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WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	2.75
Claret Lemonade	1.00	2.75

RED AND ROSÉ WINES

		Bot.	½ Bot.
26	Pastene Burgundy	3.25	2.25
39	*DeLuze Club Claret	3.75	
28	Pastene Chianti	3.25	
41	*Beaune Burgundy, Latour	5.25	3.00
43	*M. & R. Melini Chianti (Red)	4.25	2.75
30	Pastene Gamay Beaujolais	3.50	
34	*Brolio Chianti	4.25	3.00
36	*Bolla Valpolicella	4.25	2.50
38	*Sichel St. Julien	5.00	
35	*Tavel Chateau d'Aqueria	4.00	2.50
37	S. S. Pierce Grenache Rosé	3.25	
54	Pastene Vin Rose	3.25	2.25

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.75
47	Gold Coast Red Burgundy	2.75
49	Gold Coast Red Port	2.75
51	Gold Coast White Port	2.75
53	Gold Coast Sherry	2.75
55	Gold Coast Muscatel	2.75

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	2.75	1.75
50	Pastene Port	2.75	1.75
52	Pastene Muscatel	2.75	1.75
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.00	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.50	
61	*Cossart Gordon Southside Madeira	4.50	
63	*Cockburn Ruddy Port	4.00	

BEER AND ALE LIST ON PAGE 17

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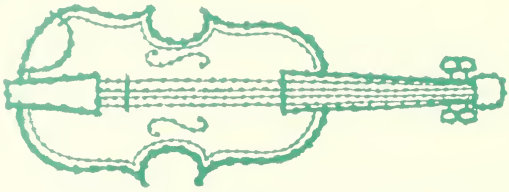

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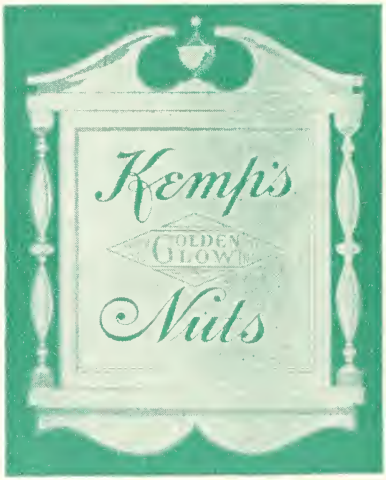

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POPS MENU

APPETIZERS

Country Ham and Swiss Cheese with Crackers . 1.10 for two 2.00
Breast of Turkey, Buttered Bread Rounds . . 1.25 for two 2.25

SANDWICHES

Baked Country Ham 95
Sliced Corned Beef 1.10
Country Ham and Swiss Cheese . 1.10
Cream Cheese on Date Nut . . .75
Breast of Turkey 1.25
Swiss Cheese 75

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin) .40
Italian Cookies 40
Cheese Cake—Plain 55
Lady Fingers 40
Dobosch Torte (7 layers) 60
Petits Fours 75

SNACKS AND KEMP'S NUTS

Pretzels 25
Extra Large Peanuts . . . .35 .65
Extra Fine Cashews . . . .55 .85
Mixed Nuts (no peanuts) . .65 .95
Cheese Wafers 25
Spanish Peanuts . . . . .35 .55
Mixed Nuts with Peanuts . .55 .75

CANDY CUPBOARD CANDIES

Chocolate Thin Mints 85
Butter Creams 1.10
Miniatures—½ lb. 1.10
Chocolates 30
Jelly Gems, Assorted 85
Pepp.-Wtg.-Coffee Patties 60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee 40
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .60

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass 50
Pops Punch, Pitcher 2.00
Lemonade, Glass 50
Lemonade, Pitcher 2.00
Canada Dry Ginger Ale, 7 oz. . .25
Canada Dry Wink 25
Cott Ginger Ale, 7 oz. 25
Simpson Spring Ginger Ale, 8 oz. .25

Welch's Grape Juice, 4 oz. .30
Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot 30
Ice Coffee 35
Hot Darjeeling Blend Tea, Pot . .30
Salada Ice Tea Mix 35

Wine List on page 13 *Beer and Ale on page 17*

First Balcony Service — Huntington Avenue Foyer
Second Balcony Service — Stage End of Left Corridor

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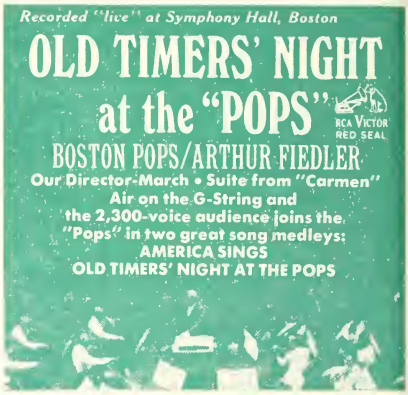

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PIANO CONCERTO No. 1 – TCHAIKOVSKY (1840–1893)

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

Elatedly, Tchaikovsky wrote to Rimsky-Korsakoff:

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

The Concerto was hotly condemned as musically worthless and pianistically unplayable, by Nicholas Rubinstein, when the composer sought his judgment as friend and mentor. As a result, Tchaikovsky struck the name of this savage critic from the dedication, and substituted that of the celebrated German pianist and conductor, Hans von Bülow. He certainly had earned the honor, when he wrote to the disappointed composer that he found the ideas original, noble and powerful; the form mature, the style distinguished.

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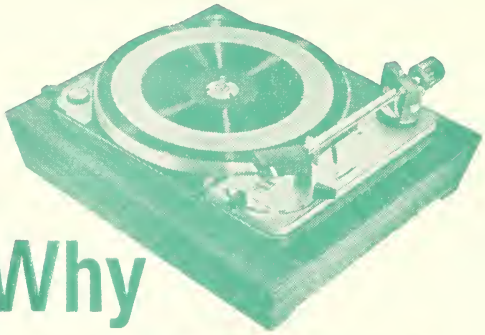

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THE PIANO SOLOIST

EUGENE INDJIC and his mother made their way from his native Yugoslavia and settled in Springfield, Mass., when he was four. Two years later he became interested in music. He took piano lessons with Mrs. Liubow Stephani, then for several years with Benjamin Kalman. Then came a period of advanced study with the distinguished Russian virtuoso, Alexander Borovsky, who had made his home in Waban, Mass. (Eugene commuted from Springfield.) Currently he studies with Leeland Thompson of New York.

AMERICA SINGS – ARR. BODGE

These tunes and their dates of origin are:

There'll Be a Hot Time in the Old Town Tonight (1896)
I've Been Working on the Railroad (1880)
Down by the Old Mill Stream (1910)
In the Good Old Summer Time (1902)
Jingle Bells (1857)
When Irish Eyes Are Smiling (1912)
God Bless America (1918)

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SONG FEST MEDLEY — ARR. BODGE

In this medley, these songs are included:

There Is a Tavern in the Town	1883
My Wild Irish Rose	1898
Sweet Adeline	1903
In the Shade of the Old Apple Tree	1905
Take Me Out to the Ball Game	1908
Put on Your Old Gray Bonnet	1909
Let Me Call You Sweetheart	1910
Stein Song (University of Maine)	1910
Pack Up Your Troubles	1915
Smiles	1917
Till We Meet Again	1918

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THURSDAY EVENING, JUNE 22, *at* 8:30 *o'clock*

HARRY ELLIS DICKSON Conducting

Fifty-second Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

Academic Festival Overture — *Brahms*

Serenade — *Schubert*

*Bolero — *Ravel*

Piano Concerto, in A minor, *Op.* 16 — *Grieg*

I. Allegro moderato
II. Adagio
III. Allegro marcato

Soloist: ROSALIE HOFFMAN

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

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RICHARD RODGERS (b. New York City, 1902)

His father was a physician, his mother a proficient pianist, from whom he had his first music lesson at the age of four. Thus early he could play by ear and originate tunes.

Attending Columbia University, he there met Lorenz Hart, who served as librettist for his music for a Varsity Show, composed when he was eighteen. This collaboration developed into a partnership yielding more than 1,000 songs, and also 30 shows which mostly were notable successes — "A Connecticut Yankee," for example. Early in this partnership, Rodgers put in three years of serious study at the Institute of Musical Art (which became the Juilliard School of Music).

After the death of Lorenz Hart in 1943, Rodgers acquired Oscar Hammerstein II as librettist for "Oklahoma!". This new partnership has made a still greater contribution to American popular song, and especially to the American theater. For it has evolved a distinctive type of production — the musical play, as contrasted with the musical comedy. This new form far surpasses the musical comedy,

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FRIDAY EVENING, JUNE 23, *at* 8:30 *o'clock*

OLD TIMERS' NIGHT

HARRY ELLIS DICKSON Conducting

Fifty-third Program

*National Emblem March — *Bagley*

*Overture to "Orpheus in Hades" — *Offenbach*

Serenade — *Schubert*

America Sings — *arr. Bodge*

A Hot Time in the Old Town Tonight — I've Been Working on the Railroad — Down By the Old Mill Stream — In the Good Old Summer Time — Jingle Bells — When Irish Eyes Are Smiling — God Bless America

---

First Movement from Piano Concerto No. 1 in B flat minor — *Tchaikovsky*

Allegro non troppo e molto maestoso

Soloist: EUGENE INDJIC

*Song Fest Medley — *arr. Bodge*

Pack Up Your Troubles — Smiles — Till We Meet Again — In the Shade of the Old Apple Tree — My Wild Irish Rose — Take Me Out to the Ball Game — Sweet Adeline — Put on Your Old Gray Bonnet — There Is a Tavern in the Town — Maine Stein Song — Let Me Call You Sweetheart

---

*Dancing Through the Years — *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz — Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance — Cha-Cha-Cha — Rock-'n' Roll

*The Glow Worm Turns — *Lincke–Bodge*

*Old Timers' Night at the Pops — *arr. Lake*

Ta-Ra-Ra-Boom-De-Ay—The Bowery — The Sidewalks of New York — Sweet Rosie O'Grady — Daisy — The Band Played On — After the Ball — A Hot Time in the Old Town Tonight

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Among those present: **Boston Edison Co.; Boxford Historical Society**

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PETER T. BODGE. Born and educated in Westbrook, Maine, Bodge established himself as a professional musician while still a schoolboy. In his 'teens he was orchestra conductor and arranger for summer theater productions during the hey-day of George M. Cohan.

If a hit tune is to be effective at the Pops, it must be so arranged as to take advantage of the large-scale resources of the Pops Orchestra, and at the same time preserve its original character. Peter Bodge has been solving that problem for many years of Arthur Fiedler's conductorship.

DANCING THROUGH THE YEARS – arr. HAYMAN.

Cakewalk: At a Georgia Camp Meeting.

Charleston: *The Charleston,* from a Negro revue called Runnin' Wild, staged in 1923. James P. Johnson wrote the music of the song, which introduced and gave a name to the energetic step which started the dance craze.

Tango: *La Cumparsita.* Square Dance: *Turkey in the Straw.*

Waltz: *Missouri Waltz.* Its fame was furthered by a former Washington pianist whose initials, H.S.T. will doubtless still be recognized.

Polka: *The Beer Barrel Polka.* A hit from Czechoslovakia.

Rhumba: *Siboney* by Ernest Lecuona of Cuba. A hit of 1929.

Jitterbug-Swing: *In the Mood,* by Glenn Miller.

Mexican Hat Dance: *Chiapenecas.*

Cha-Cha-Cha: *Sweet and Gentle.* Rock-and-Roll: *Tequilla.*

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SATURDAY EVENING, JUNE 24, *at* 8:30 *o'clock*

CLOSING NIGHT

Fifty-fourth Program

*Introduction to Act III, from "Lohengrin" — *Wagner*

*Overture to "Orpheus in Hades" — *Offenbach*

Norwegian Dance No. 2, in A minor, *Op.* 35 — *Grieg*

*Bolero — *Ravel*

Piano Concerto No. 1 in B flat minor, *Op.* 23 — *Tchaikovsky*

I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: EUGENE INDJIC

Selection from "The Sound of Music" — *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Tijuana Taxi — *Coleman*

*The Prayer of Thanksgiving — *Valerius–Kremser*

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This hilarious score is, of course, Peter Bodge's heated-up arrangement of Lincke's old song hit, "The Glow Worm."

It was as far back as 1902 that Paul Lincke, Berlin theatre conductor, and composer of operettas and songs, started this song on its career by way of the prosperous publishing business which he owned. It became a truly glowing success in Europe, and, with English lyrics, of pretty sentiment, a shining American hit. Further success resulted when it was danced to as "The Pavlova Gavotte" by the great Russian ballerina.

OLD TIMERS' NIGHT AT THE POPS – ARR. LAKE

These are the songs included in this medley, and their dates of origin:

Ta-Ra-Ra-Boom-De-Ay (1891)
The Bowery, from *A Trip to China Town* (1892)
The Sidewalks of New York (1894)
Sweet Rosie O'Grady (1896)
Daisy Bell (A Bicycle Built for Two) (1892)
The Band Played On (1895)
After the Ball (1892)
A Hot Time in the Old Town Tonight (1896)

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ORPHEUS IN HADES — OFFENBACH (1819–1880)

CRITICS are inclined to call this the opera bouffe masterpiece of "The Mozart of the Champs-Elysées," as Rossini dubbed Offenbach. And a critic who would have been the last man to want this to be so, was responsible for its early fame and prosperity. A month and a half after doing just tolerable business, following a rather flat opening night in 1858, the show was elaborately denounced by the critic as a sacrilege against the beauties of ancient culture. He thus aroused such curiosity in the public that it jammed the theatre for a long run.

Contemporary political satire was the justification of the libretto's irreverence for the noble legends of antiquity. Under the guise of caricaturing Jupiter and Olympus, Offenbach and his librettists lampooned Napoleon III and his dissolute court.

Orpheus and Eurydice accuse each other of extra-marital affairs, and separate. Eurydice discovers that her shepherd lover is really Pluto, God of the Underworld. Before she is carried off by him to that region, she leaves Orpheus a farewell note. Orpheus is delighted to be rid of Eurydice. As he rejoices, he is interrupted by a character called Public Opinion, who lectures him into unwillingly going to Olympus to demand that Jupiter order Pluto to give back Eurydice.

Before the arrival of Orpheus and his mentor, the gods and goddesses on Olympus are shown enjoying gossip which includes Pluto and Eurydice. By the time Orpheus appears with Public Opinion, Jupiter himself has been maneuvered into a squabble with Juno, as a result of which he is glad to hurry off to Hades on the pretext of taking personal charge of getting Eurydice back to Orpheus.

Jupiter is delighted to make the acquaintance of Eurydice, who prefers him to either Pluto or her husband. She and Jupiter give a party for a number of deities before Orpheus arrives by a leisurely boat. Upon his demand that Jupiter restore his wife, Jupiter specifies that Orpheus is to leave first, followed by Eurydice — and Orpheus must avoid looking back. Orpheus starts, and Jupiter hurls a thunderbolt toward him, causing him to turn to see what happened. By the terms decreed by Jupiter, Orpheus is obliged to leave Hades without Eurydice. Orpheus, much relieved, hastens to rejoin a certain shepherdess, filled with delight equal to the disgust of Public Opinion.

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PRAYER OF THANKSGIVING – VALERIUS.

ALTHOUGH earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" was printed originally in 1621, in a collection Valerius published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy.

We gather together to ask the Lord's blessing.
He chastens and hastens His will to make known;
The wicked oppressing cease them from distressing;
Sing praise to His name, He forgets not His own.
Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning;
Thou, Lord, wast at our side, all glory be Thine!
We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be.
Let Thy congregation escape tribulation;
Thy name be ever prais'd!
O Lord, make us free!
Lord, make us free!

The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birthdate is unknown, died in 1625.

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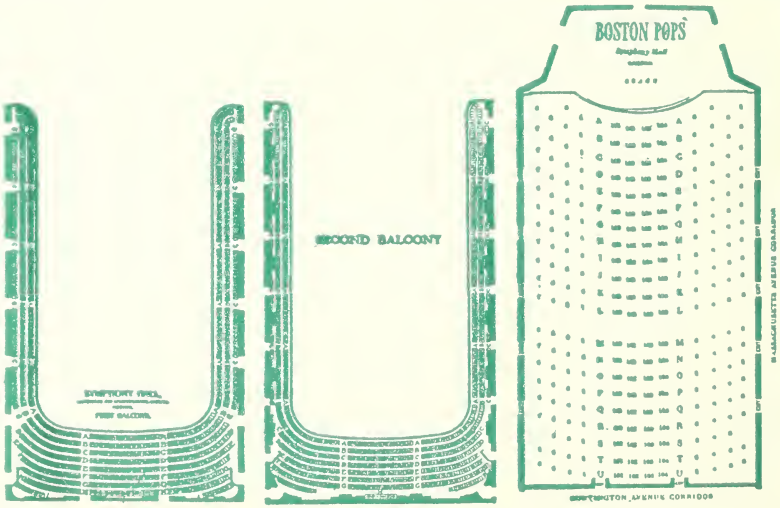

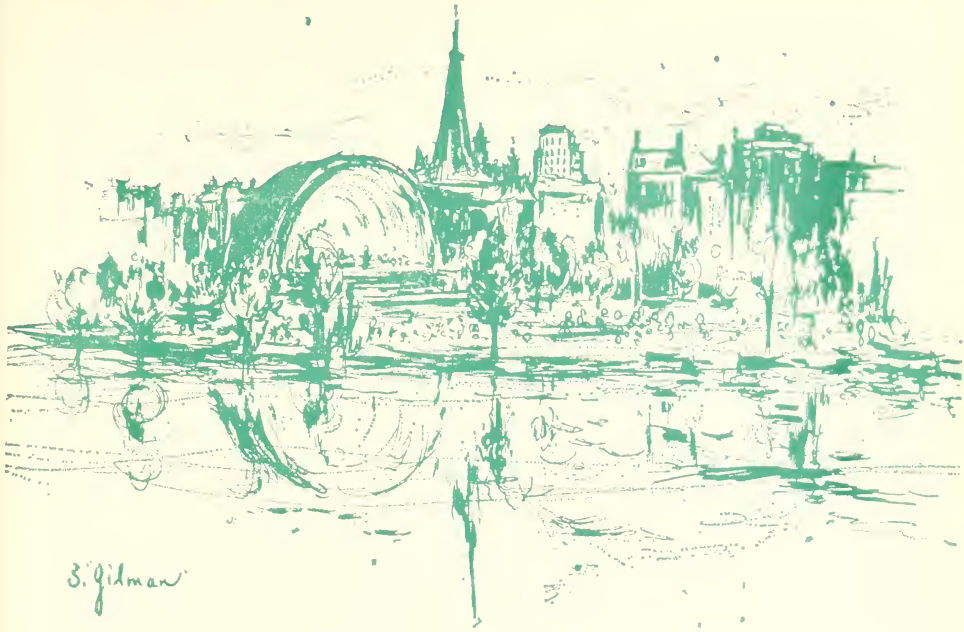

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